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Map of Ancient SELMA, the residence of Fingal
with part of the Fingalian Territories in the Shire of Argyle.

Neele sc. Strand.

Published Feb.y 1 1807, by G.& W. Nicoll, Pall Mall.

THE

POEMS OF OSSIAN,

IN

THE ORIGINAL GAELIC,

WITH A

LITERAL TRANSLATION INTO LATIN,

BY THE LATE ROBERT MACFARLAN, A. M.

TOGETHER WITH

A DISSERTATION ON THE AUTHENTICITY
OF THE POEMS,

BY SIR JOHN SINCLAIR, BART.

AND

A TRANSLATION FROM THE ITALIAN OF THE ABBÈ CESAROTTI'S DISSERTATION ON THE CONTROVERSY RESPECTING THE AUTHENTICITY OF OSSIAN, WITH NOTES AND A SUPPLEMENTAL ESSAY,

BY JOHN M'ARTHUR, LL. D.

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TEMORA.

CARMEN TERTIUM

Carminis III. Argumentum.

Lucis adventu, Fingal, concione ad populum habitâ, Gallum Morni filium exercitui præfecit; quippe horum temporum mos erat, ut rex, nisi egregiam illius virtutem et scientiam summum rerum discrimen postulasset, se a prœlio abstraheret. Rex cum Ossiano ad rupem Cormulem se recipit, quæ prœlii campo supereminebat. Carmen bellicum bardi decantant. Prœlium per totam aciem commissum describitur. Galli Morni filii virtus præ aliis enituit; Turlathonem Moruthi regulum, cum aliis famæ inferioris ducibus interfecit. Ex alterâ parte, Foldathus, qui exercitui Hiberniæ præerat (nam Cathmor Fingalis exemplo a prœlio abstinebat), fortiter pugnat; Connalem Dunloræ principem occidit, et Gallum ipsum petit. Gallus interim à sagittâ fortuitâ saucius, a Folano Fingalis filio, qui facinora fortissima patrat, protegitur. Nox adventat. Fingalis cornu receptui canit; cui, cum carmine gratulabundo in quo Galli et Folani laudes præcipuè celebrantur, obviam bardi proveniunt. Duces ad epulas discumbunt: Connalem Fingal quærit. In Connalis et Duthcaronis historiam poeta digreditur, quæ annales Hiberniæ antiquiores fusius tractat. Ad tumulum Connali congerendum Carril mittitur. Hujus libri actio diem ab incepto poemate secundam occupat.

TIGHMORA.

DUAN III.

v. 1–17.

Co esa mu ghorm shiubhal Lubhair?
Co fo lùbadh crom-charn nan ruadh,
Ard ag aomadh ri craoibh o chùlaobh,
Reub osag an dùbhra nan cruach?
Co th' ann ach Mac Chumhail an treun,
Tha lasadh measg deireadh nam blàr?
Tha 'liath chiamh air osaig o bheinn,
E tarruing garbh Luno nan lann.
Tha 'shùile garg air leirg Mhoiléna,
Air nàimhdibh treun tha gluasad ciar.
An cluinn thu guth an righ ag éirigh,
Mar bhriseadh treun nan sruth o shliabh,
'Nuair a thig iad o fhuaim nan cnoc
Air raon tha fo sheacadh na gréine?
Garbh chearbach a thearnas an nàmhaid,
Shìl Shelma nan crann, bi suas;
Bithibhse mar scòrr ar talmhuinn

TEMORA.

CARMEN III.

v. 1–17.

Quis (est) ille circa cæruleum cursum Lubaris?
Quis sub flexu curvi saxeti rufarum (caprearum),
Sublimis inclinans-se ad arborem à tergo,
Quam divulsit flamen in obscuritate collium?
Quis est ibi nisi filius Comalæ strenuus,
Qui flammescit in extremo suorum prœliorum?
Est ejus canus capillus super flamine à monte,
Ipso extrahente ingentem Lunonem gladiorum.
Sunt ejus oculi minaces in clivum Molenæ,
In hostes strenuos, qui moventur fusci.
An audis tu vocem regis surgentem,
Velut eruptionem violentam fluminum è clivo,
Quando veniunt illa à sonitu colliculorum
In campum qui est sub exustione solis? [dit hostis,
(Valde extensis lateribus) vastè-fimbriatis descen-
Semen Selmæ arborum (surgite), estote sursum;
Estote vos ipsi sicut scopuli vestræ terræ

An ciar shlios fo charradh nan àld.
Gath sòlais air m' anamsa féin
Mi faicinn nan treun a' m' chòir;
An uair is lag an nàmhaid thall
Cluinnear osna o spairn mo chléibhe:
Tha m' eagal mu ghluasad a' bhàis
Air a' chliu so tha snàmh mo dhéigh.
Co tharngeas gu còmhrag an lear,
Gu Alnecma nam feara treun?
'S e m àmsa féin garbh àm a' chunnairt;
An sin a dhealras guineach mo lann:
Mar sin a rinn iad féin o shean
O Threunmor, fear riaghlaidh nan gaoth;
Mar sin a thearnadh sìos gu lear
Mòr Thràthal fo ghormadh nan sgiath.
Grad aomadh nan triath gus an righ,
Gach ciar dhiubh a' strì mu 'n bhlàr
Le iomradh nan gnìomh an robh brìgh,
Gach sùil ag iadhadh mu Eirinn gu mall.
Ach fada roimh na seòda treun
Sheas mac Mhorni nam beum cruaidh;
An sàmhchair sheas an gaisgeach féin.
Co nach cuala mu fheum o Ghall?
Anam mòr fo dhealradh nan gnìomh,
A gharbh làmh gu dìomhair m'a lann,
An lann a thug e o Shrumon suas,
'Nuair a cheileadh o chruadal Morni.
Sheas Fillean o Shelma thall

In fusco latere rupium rivorum.
Est radius lætitiæ meo animo ipsius
Videntis strenuos me coram;
Quando est iners hostis ex adverso
Auditur suspirium à luctamine mei pectoris:
Est meus metus circa invasionem mortis
In famam hanc quæ natat me ponè.
Quis se-trahit ad certamen in clivum,
Ad Alnecmam virorum strenuorum?
Est meum tempus ipsius asperum tempus periculi;
In illo coruscat acutus meus gladius:
Illo modo [se gesserunt] fecerunt nostri proavi olim
A Trenmore [rectore ventorum] viro regente ventos;
Illo modo descendebat deorsum ad aciem
Magnus Trathal sub cæruleo (colore) clypeorum.
Statim inclinaverunt-se principes ad regem,
Unoquoque fusco (homine) eorum certante de prœlio
Cum narratione factorum in quibus fuit vis,
Unoquoque oculo oblique-tuente Iernen lentè.
At longè ante heroas strenuos
Stetit filius Mornæ plagarum durarum;
In silentio stetit bellator ipse.
Quis non audivit de ejus (meritis) usu à Gallo?
Animo magno sub coruscatione facinorum,
Ejus ingenti manu clam circa ejus gladium,
Gladium quem tulit ille à Strumone sursum,
Quando (amovebatur) celabatur à dura re Morna.
Stetit Folan à Selma ex adverso

Air sleagh am measg falbhan a chiabh.
Tri chuairt thog e shùile mall
Air Fionnghal an spairn o chliabh.
Shìolaidh sìos gun bhrìgh a ghuth,
Cha robh Fillean fo dhubhadh nam blàr.
Ghrad-shìn e thall a cheum,
Is sheas e fo bheud thar sruth,
A dheoir a' dlùtha gu tiugh m'a ghruaidh.
O àm gu àm a bhuail fo 'shleagh
Liath chluaran nam magh le 'chrann.
Cha robh e gun fhaicinn do 'n righ,
'S e sealltuinn o thaobh a shùla.
Chunnaic a mhac féin fo strì
Na sòlais bha dìreadh 'na urla.
Thionndaidh e measg anam mhòir
An sàmhchair gu Mòra nan ùr-choill';
Cheil e a dheoire fo 'chiabh.
An sin chualas o thriath an guth.

"A cheud mhic Mhorni nan cruaidh lann,
A charradh nan carn fo stoirm,
Tarruing mo chòmhrag gu blàr
Mu shinns're nan sàr 's mu Chormac.
Cha mhaide balachain do shleagh,
Cha dhearrsa gun seagh do chruaidh.
Mhic Mhorni nan garbh each sa' mhagh
Faic do nàimhde; air d' aghairt, is buail.
Fhillein, seallsa air an triath,
Nach robh riamh an còmhrag mall;

Super hasta in media agitatione suorum capillorum.
Ternis vicibus sustulit ille oculos terræ
Ad Fingalem in luctamine pectoris;
Contraxit-se deorsum sine effectu ejus vox.
Haud fuerat Folan sub nigritie prœliorum.
Continuò tetendit ille suum passum,
Et stetit ille sub molestia ultrà rivulum, [nam
Lacrymis sibi-appropinquantibus densè circa ejus ge-
(Indentidem) de tempore in tempus percussus est sub
Canus carduus camporum cum suo hastili. [hasta
Non fuit ille non visus regi,
Cum ille aspiceret è latere sui oculi.
Vidit filium suum sub conflictu
Gaudii quod erigebatur in ejus pectore. [num
Vertit-se ille inter (cogitationes) animum suum mag-
In silentio ad Moram novarum sylvarum;
Celavit ille suas lacrymas sub capillis.
(Tunc) in illo tempore audita est ex principe ejus vox.
" O prime fili Mornæ durarum plagarum,
Rupes saxetorum sub procella,
Ducito meum (agmen) certamen in aciem
Pro progenie heroum et pro Cormaco.
Haud baculum pueri est tua hasta,
Haud est coruscatio sine vi tuus durus (gladius).
Fili Mornæ ingentium equorum in campo [feri.
Adspice tuos hostes; [perge rectâ] faciem versùs, et
Folan, adspice tu ad principem,
Qui fuit nunquam in certamine tardus;

Ach cha las a mhòr anam gu thrian
An ard charraid nan sgiath garbh :
Fhillein, seallsa air an triath,
Tha cho làidir ri Lubar o shliabh
Gun chobhar, gun trian gàire.
Air Mòra nan nial air faire
Chi Fionnghal o 'n aird an strì.
Bi-sa, Oisein, ri làimh d' athar
Aig sruth tha 'g a chaitheadh o bheinn.
Fàgaibhs' a bharda, am fonn ;
Gluaiseadh Selma gu lom a chòmhnaird ;
'S e mo dheireadh lear a th' ann ;
Cuiribh dearrsa nach gann sa' chòmhrag."
Mar mhosglas suas gu grad a' ghaoth
Na garbh aomadh air faobhar a' chuain,
'Nuair a thogas an dorchadas baoth
Faoin thanas air taomadh nan stuadh
Thar Innis nan cruaidh leac,
Innis dubh-chòmhnuidh do cheò
'S an doimhne mhòir an ciar nam bliadhna ;
Cho fuasach ri sin am fuaim
Bha 'g éirigh o shluagh air an raon.
Bha Gall le 'cheumaibh ard air ceann,
Liath dhearrsa nan àld fo 'leumadh ;
Thog na barda fonn r'a thaobh ;
Bhuail e o àm gu àm an sgiath.
An truscan na h-osaig o shliabh
Chluinnte gu 'thrian am fonn.

At non ardet ejus magnus animus omnino
In ardua concertatione clypeorum ingentium:
Folan, adspice tu ad principem,
Qui est æque validus ac Lubar à clivo
Sine spuma, sine vasto fragore.
Super Mora nubium [vigil] in vigiliis
Cernet Fingal ex alto certamen.
Esto tu, Ossiane, ad manum tui patris
Ad flumen quod consumitur (currendo) à monte.
Omittite vos, bardi, cantum;
Pergat Selma ad nudam (partem) campi;
Est mea ultima acies quæ adest;
Immittite splendorem haud angustum in certamen."
Ut expergiscitur sursum ocyùs ventus
In ejus asperâ inclinatione per superficiem oceani,
Quando surgit in tenebris horrendis
Atrum spectrum effundens fluctus
Super insulam durorum clivorum,
Insulam nigram habitationem nebulæ [rum;
In profundo magno in [tenebris] fusco (spatio) anno-
Æque terribilis ac illud (fuit) sonitus
Qui oriebatur à populo in campo.
Erat Gallus cum suis passibus arduis ad caput,
Canis coruscationibus rivulorum sub ejus saltibus;
Sustulerunt bardi cantum ad ejus latus;
Percussit ille subinde clypeum.
In amictu flaminis è clivo
Audiebatur imperfecte cantus.

" Air Cròna," so mar thuirt na baird,
" Brisidh sruth o ard na h-oidhche
Atadh an iadhadh nan àld
Gu dearrsa na madainn is soillse;
'N sin thig e gu h-ìosal o charn
Le cragaibh nan ceud crann a' boillsgeadh.
Biodh mo cheuma fada o Chròna;
Tha 'm bàs a chòmhnuidh uime féin.
Bithibhse mar shruthaibh o Mhòra,
Shìl Mhòirbheinn is dorcha nial.
Co tha 'g éirigh o charbad Chlùtha?
Tha 'm monadh a dùbhradh roimh 'n righ,
A chiar choill' a freagradh ri fuaim,
Ri dealan a chruaidh' a' boillsgeadh.
Faic e measg a nàimhde treun,
Mar thanas nan leum colgach,
A sgapas na niala o bheinn;
Is e marcachd air steud na fiar ghaoith?
Co ach Morni nan eacha srann?
Bi-sa mar d' athair, a Ghaill.
" Tha Selma fosgailt fada thall,
Làmha baird a' crith mu chlarsaich,
Deich gaisgich le daraig o 'n aird
Talla farsaing bu shàr fleagh.
Tha dearrsa gréine air an t-sliabh
Stuadh osaig gu ciar air an fheur.
C' uim tha thus' a Shelma, cho sàmhach?
Tha 'n righ a' tighinn a nall le' chliu.

" Super Cronâ," ecce quomodo locuti sunt bardi,
" Erumpit fluentum ex culmine noctis
Tumescens in mændris rivulorum
Usque ad coruscationem matutini-(temporis) et lucem;
Tunc veniet illud ad humile (solum) è saxeto
Cum saxis centum arborum resplendens.
Sint me passus procul à Crona;
Est mors habitans circa ipsam.
Estote vos instar fluminum à Mora,
O semen Morvenis, cujus est tenebrosa nubes.
Quis est surgens à curru Cluthæ?
Est mons se-obumbrans præ rege,
Fusca sylva respondens ejus sonitui,
Et fulguri duræ-(armaturæ) resplendens.
Ecce eum inter suos hostes strenuum
Sicut spectrum saltuum furibundorum,
Quod dissipat nubes à monte;
Equitans super flumine feri venti?
Quis nisi Morna equorum frementium?
Esto tu sicut tuus pater, Galle.

Est Selma aperta longè ex-adverso,
(Sunt) manus bardorum trementes circo citharas,
Decem bellatores cum quercibus ab arduo (monte)
In domicilio spatioso arduo, cujus est eximium con-
Et coruscatio solis super clivo [vivium.
Et (ab unda) undosum flamen fuscè super herbâ.
Quare es tu, Selma, adeo silens?
Est rex veniens huc cum suâ famâ.

Nach fhuasach garbh fhuaim na strì?
Tha glaine na sìth m' a ghruaidh.
B' fhuasach garbh fhuaim na strì,
Ach thilleadh an righ le buaidh.
Bi-sa mar d' athair, Fhillein."
Ghluais iad fo chaoin fhonn nam bard;
Bha 'n airme air ard a' gluasad
Mar luachair nan raon san fhoghar,
A ghéilleas fo aghaidh nan gaoth.
Air Mòra sheas an righ fo chruaidh;
Bha 'n ceò a' cur suas m'a sgéith,
'S i ceangailt' ri geug nan cruach
Air cragan dubh-ruadh Chormuil.
An sàmhchair sheas mi fhéin r'a thaobh
Mo shùile claon ri coille Chromla
Air eagal gu 'm faicinn air raon
Sluagh an comhstri nach faoin còmhrag,
Bhiodh m' anam a' leum sa' chath,
Mo leth-cheum romham air an t-sliabh.
Bha dearrsa m' an cuairt o mo chruaidh;
Bu choltach mi ri sruth o Thromo,
A chuireas gaoth lom fo 'eigh
An truscan ciar na h-oidhche.
Chi balachan sud air an ard
Glan fo dhearrsa tlàth o 'n ear;
Tionndaidh's e chluasa 'na cheann
Gun iongantas gann m' an t-sàmhchair.
Cha 'n ann ag aomadh thar an uild

Nonne terribilis asper sonitus certaminis ?
Est puritas pacis in ejus genâ.
Fuit terribilis asper sonitus certaminis,
Sed rediit rex cum victoriâ.
Esto tu sicut est tuus pater, Folan."
Processerunt illi sub blando cantu bardorum ;
Fuerunt eorum arma in alto se-moventia
Sicut junci camporum in autumno,
Qui cedunt sub facie ventorum.
Super Mora stetit rex sub durâ-(armatura) ;
Erat nebula [se-erigens] se-mittens sursum circa ejus
Qui erat vinctus ad ramum collium [clypeum,
Super saxulo atro-rufo Cormulis.
In silentio steti ego ipse ad ejus latus,
Meis oculis obliquatis ad sylvam Cromlæ
(Præ) metu ne viderem super campo
Populum in conflictu haud languidi certaminis,
Et esset meus animus saliens in conflictum,
Et meus semi-passus ante me [provecti] super clivo.
Fuit splendor circa è mea durâ-armatura ;
Fui similis ego flumini ex Tromone,
Quod ponit ventus (acer) nudus sub glaciem
In amictu fusco noctis.
Cernit adolescentulus id super cacumine
Purum sub coruscatione ab oriente ;
Vertit ille suas aures in capite [in silentio.
(Non sine magnâ admiratione) sine admiratione parca
Non se inclinans trans rivulum

Bha Cathmor mar ard òige,
'Nuair chlosas caoin shìth an raon.
Ghluais esan an còmhrag a nall,
Mar stuadh ciar ard o mhòr chuan.
'Nuair chunnaic e an righ air Mòra,
Mhosgail anam na mòrchuis gu h-ard.
"Am buail righ Atha fhéin am beum,
Gun ard righ nan treun san raon?
Fholdaith, gluais mo chairde gu feum;
'S gath teine thu féin nach 'eil baoth."
Ghluais a mach Foldath o Mhòma
Mar nial, truscan còmhnuidh nan taibhs.
Tharruing e mar theine fo bhuaireadh
Lann chruaidh o chruachann a thaoibh,
Is dh' iarr e do chòmhrag gluasad
H-uile cinneadh gu luath san fhraoch;
Mar stuaidh dhruimionn ghlas dol suas,
Thaom ard neart nan sluagh air an raon.
Bu mhòrchuiseach garbh a cheum fhéin,
A dhearg shùil fo fheirg 's i claon.
Ghairm e triath Chormuil o 'n Dùn
Ratho nan tùr; is chual e.
"A Chormuil, tha 'n t-aisre fo 'd shùil;
Sud uain' i air chùl an nàmhad;
Cuir do ghaisgeacha treun a null,
Eagal Shelma fo smùir ar fàgail
Is gu' n caisgeadh mo lann o chliu.
A bhaird Eirinn a's uaine snuagh,

Erat Cathmor, sicut procerus juvenis,
Quando requiescit blanda pax super campo.
Promovit ille certamen huc,
Sicut undas fuscas arduas à magno oceano.
Quando vidit ille regem super Morâ,
Experrectus est ejus animus in superbia altè.
"An percutiet [dabit] rex Athæ ipse plagas,
Cum arduus rex strenuorum non sit in acie?
Foldathe, promove meos amicos ad (agendum) usum;
Es scintilla ignis tu ipse, quæ non est vana."
Processit Foldathus ex Moma
Sicut nubes, amictus habitationis spectrorum.
Traxit ille instar ignis sub effervescentia
Gladium durum a coxa lateris,
Jussit ille ad pugnam se-movere
Omnes nationes et confestim esse in erica;
Instar fluctuum jugosorum canorum euntium sursum,
Effusæ sunt arduæ vires populorum super campum.
Fuit superbus ingens passus ipsius,
Rubro ejus oculo sub irâ et obliquo.
Vocavit ille principem Cormulem ab Duno
Rathûs turrium; et auscultavit ille.
"O Cormul, est callis sub tuo oculo;
Ecce viridem eum ad tergum hostis;
Mitte bellatores tuos strenuos illuc,
Præ metu ne Selma sub tenebris nos effugiat
Et reprimatur gladius meus à gloriâ.
O bardi Iernes, cujus est viridissima species,

Na éireadh guth ri cluais le dàn,
Sìol Mhòrbheinn a' tuiteam mu 'n stuadh
Gun fhilidh, gun luaidh, fo lann,
Droch naimhde thréin Chairbre o thuath.
Tachri air fear astair, fo chiar,
Dubh cheathach nan sliabh air Léna,
Mu 'n taibhse fo ghiulan a triall,
Mu lochan nan liath-chuile ag éirigh.
Gu siorruidh cha tréig iad an talamh,
Gun fhonn, gu talla nan gaoth.
Cormul a' dorchadh is e siubhal;
A chinneadh a' dubhadh air a chùl:
Thuit iad sìos fo chraig na bruthaich.
Thuirt Gall ri Fillean òg o Shelma,
A shealladh falbh gu mall an déigh
An dubh-shùilich thalmhaidh o Ratho;
"Am faic thu ceuma Chormuil thall?
Biodh do ruighe-sa garbh is làidir;
'Nuair a chuireas tu 'n triath sin air chùl,
Thig air d' ais as-ur do Ghall,
An so tuiteam sìos sa' chòmhrag
Measg choi'-thionail mhòir nan sgiath."
Ghluais comhara truagh a' bhàis,
Fuaim fhuasach fhàs sgéith Mhorni.
Thaom a ghuth o Ghall. Air ard
Dh' éirich Fionnghal an carn Mhora.
Chunnaic e iad o thaobh gu taobh
Ag aomadh mar aon an còmhrag.

Ne oriatur vox ad aurem cum carmine,
Semine Morvenis cadente circa undam
Sine bardo, sine laude, sub telo,
Improbis hostibus strenui Carbaris à septentrione.
Occurret posthàc viator, sub fuscum (vesperem),
Atræ nebulæ clivorum super Lena,
Circa eorum spectra in ejus vecturâ euntia,
Circa stagnum canarum arundinum surgenti.
In æternum haud deserent illi terram,
Sine cantu, ad domicilium ventorum.

Cormule caligante, prout ille ibat;
Ejus natione nigrescente ad ejus tergum:
Ceciderunt illi deorsum sub saxum præcipitii.
Dixit Gallus Folani juveni à Selma,
Ejus intuitu eunte tardè post
Nigris oculis fortem-bellatorem à Ratho;
" An cernis tu passus Cormulis ex adverso?
Sit tuus lacertus asper et robustus;
Quando sepones principem illum ad tergum,
Veni retro denuo ad Gallum.
In hoc (loco) ruam ego deorsum in certamen
Inter concursum magnum scutorum."

Commotum est signum lugubre mortis,
Sonitus terribilis profundus clypei Mornæ.
Effusa est ejus vox a Gallo. In alto
Surrexit Fingal in saxeto Moræ.
Vidit ille eos à latere ad latus
Inclinantes-se [simul] instar unius in certamen.

Dearsadh air a dhubh charn féin
Sheas Cathmor o cheud sruth Atha ;
An dà righ mar thanasaibh speur
A' seasadh leo féin air dà nial,
'Nuair thaomas iad a mach a' ghaoth
Togail stuaidh baoth a' mhòr chuain,
Na gorm thonna 'g aomadh 'nan còir
Le comhara lorg nan torc,
Iadsa sàmhach dearsadh thall
Gaoth togail gu mall an ceò-chiabh.
Gath dealain an airde nan speur !
Co e féin ach treun lann Mhorni ?
Tha 'm bàs air ciar astar do dhéigh,
A ghaisgich nan geur bheum an còmhrag,
Thu trusadh nam fear an cearb d' fheirge.
Mar òg chrann a bhuaineadh o bheinn
Le h-uile gheug féin r'a thaobh,
Thuit Turlath, uchd arda nam buadh,
A bhean ghasda, an aislinge faoin,
A' sgaoileadh aig baile a làmha,
A ruighe bàn do thilleadh an triatha,
'S i fo chadal an iomal nam mòr shruth
Measg falbhan a troma chiabh.
'S e 'thanas a th'ann, Oighchaomha ;
Ghabh do ghaisgeachsa còmhnuidh air làr.
Na éisd-sa ri gaothaibh nan stuadh ;
Na gabh iad mar fhuaim o 'sgéith,
Aig a shruthaibh chaidh 'briseadh fo airm ;

Coruscans super atro saxeto suo
Stetit Cathmor à centum rivis Athæ ;
Sunt duo reges sicut spectra cœlorum
Stantia [sola] secum super duabus nubibus,
Quando effundunt ventum
Tollentem undas insanas magni oceani,
Cæruleis fluctibus procedentibus obviam iis
Cum signis [tractus] semitæ balenarum,
Ipsis tacite coruscantibus ex adverso
Et vento levante tardè eorum nubigenas capillos,
Telum fulguris in summo cœlorum !
Quodnam illud est nisi efficax gladius Mornæ ?
Est mors in fusco itinere te pone,
O bellator acutarum plagarum in certamine,
Te involvente viros in limbo tuæ iræ.
Instar novæ arboris, quæ excisa est ex monte
Cum omnibus ramis ipsius ad suum latus,
Cecidit Turla, pectore arduo victoriarum,
Ejus uxore speciosâ, in somniis vanis,
Tendente in urbe [domi] suas manus,
Suos lacertos candidos ad reditum principis,
Eâ sub somno in extremitate magnorum fluentorum
Inter vagationem suorum gravium capillorum.
Est illud ejus spectrum quod adest, Oichoma ;
Cepit tuus bellator habitationem in humo.
Ne ausculta tu ventis undarum ;
Ne accipe eos ut sonitum ab ejus clypeo,
Ad ejus fluenta qui fuit fractus sub armis ;

Ghluais thairis a toirm a chaoidh.
An sìth cha robh Foldath 's a làmh';
Bha e 'g iadhadh 's a' snàmh am fuil.
Thachair Conall ris anns a' bhlàr
Cur ma seach cruaidh lanna is fuaim.
C' uim a chitheadh mo shùile na triath?
Tha thu, Chonnaill, fo liath nan ciabh.
Caraid nan coigreach a bh' ann,
'N Dunlòra nan carn caoinich,
'Nuair a thrusadh na speura sa' ghleann,
Bhiodh fleagh gun bhi gann sgaoilte;
Chluinneadh sìol coigrich a' ghaoth,
An sòlas nach faoin m' an bhord.
Mhic Charthuinn nam buaidh lann,
C' uim a shìn thu féin thall am fuil?
Tha aomadh craoibh sheacai mu d' cheann;
Tha teann ort sgiath nach 'eil slàn;
Tha do dhearg-fhuil air uisge nan sliabh,
Fhir bhrisidh nan sgiath àillidh.
Thog Oisian a shleagh am feirg;
Ghluais Gall thar an leirg gu Foldath;
Chaidh lagaich ma seach o thaobh;
Bha 'shealladh nach faoin air Mòma.
Thog na triaith sleagha riabhach a' bhàis
Gun fhaicinn gun dàil thàinig iuthaidh;
Grad ghluais i do Ghall ro' a làimh;
Air talamh thuit a lann le fuaim.
Og Fhillean fo gharbh sgéith Chormuil

Præteriit ejus fremitus in æternum.
In pace non fuit Foldathus et ejus manus;
Erat ille circumiens et natans in sanguine.
Occurrit Connal ei in acie
Edens alternè duras plagas et sonitum.
Quare cernerent mei oculi principes?
Es tu, Connal, sub canitie capillorum.
O amice advenarum, qui fuisti,
In Dunlora saxetorum muscosorum,
Quum succingerentur cœli in valle,
Esset convivium sine parcimonia expositum;
Audiebat semen advenarum ventum
In lætitia haud inani ad tuam mensam.
Nate Carthone victricium telorum
Quare extenderis tu ex adverso in sanguine?
Est inclinatio arboris aridæ circa tuum caput;
Est (arcte) prope te clypeus qui non est integer;
Est tuus ruber sanguis super amnem clivorum,
Vir qui frangebas scuta elegantia.
Sustulit Ossianus suam hastam in ira;
Processit Gallus trans clivum ad Foldathum;
Iverunt inertes vicissim ab ejus latere;
Erat ejus intuitus haud vanus in Momam.
Sustulerunt principes hastas subfuscas mortis
[Improvisa] sine videndo sine mora venit sagitta;
Confestim transiit ea Gallo per ejus manum;
In terram cecidit ejus gladius cum sonitu.
Est juvenis Folan sub ingenti scuto Cormulis

'Ga sgaoileadh mòr fa chòir an triath'.
Chuir Foldath suas a sgairteachd gheur
A mhosgladh gu feum an raon,
Mar osaig o fhaobhar nam beann,
A thogas na lasaire mall
Mu Lumon nan crann fuaimear.
" Mhic Chlatho nan gorm shùl mall,
Og Fhillein," thuirt Gall, " thu fhéin
Gath teine nan speura ard,
A thuiteas air ciar chuan nam beuc
'S a cheanglas suas sgiatha nan stoirm;
Thuit Cormul fo do lann gu 'chùl.
Is og tha thu 'n cliu do shinns're.
Na gluais-sa cho grad, a thriath,
Gun chobhair o m' sgéith no m' shleagh.
Tha mise mar dh' air an t-sliabh;
Ach éiridh air ard mo ghuth;
Cluinnidh sìol Shelma am fuaim,
Bidh 'n cuimhne air buaidhe dh' aom."
Ghluais a ghuth air gaoith nan carn;
Bhuail a shluagh gun dàil an cath;
Is minic a chual iad e féin
An Sruthmon nan treun san t-seilg,
'Nuair a ghairm è gu dearg is ruadh.
Sheas e ard am measg a' bhlàir,
Mar dharaig an sgàile nan stoirm
O àm gu àm an truscan ciar;
Air uairibh feuchainn a liath cheann:

Illud expandens magnum præ principi.
Emisit Foldathus sursum clamorem acutum
Expergefaciens ad (agendum) usum aciem,
Instar flaminis ab extremitate montium,
Quod suscitat flammas tardas
Circa Lumonem arborum sonantium.

" Fili Clathûs cæruleorum oculorum lentorum,
Juvenis Folan," dixit Gallus, " (es) tu ipse
Sagitta ignis cœlorum arduorum,
Quæ cadit in fuscum oceanum gemituum
Et vincit suprà alas procellarum;
Cecidit Cormul sub tuo telo in tergum.
Juvenis es tu in famâ tuorum proavorum.
Ne procede tu adeo promptus, o princeps,
Sine auxilio à meo clypeo aut meâ hastâ.
Sum ego instar ignavi in clivo;
At surget in altum mea vox;
Audiet semen Selmæ sonitum;
Erit eorum recordatio de victoriis quæ præterierunt."

Perrexit ejus vox super ventos saxetorum.
(Irruit) percussit ejus populus sine mora in conflictum;
Sæpenumero audiverant illi eum ipsum
In Strumone strenuorum in venatione, [capream.
Quando vocabat ille ad rubrum-cervum et rufam-
Stetit ille arduus in mediâ acie,
Sicut quercus in umbra procellarum
Identidem in amictu fusco;
Interdum ostendens suum canum caput:

Tionndaidh' 'n sealgair a shùil gu h-ard
O chaolrath nan àld 'sna luachair.
Tha m' anam do dhéigh-sa, Fhillein,
Troimh astar glan caol do chliu;
Tha thu 'g ioman nan nàimhde do chòir;
Treigidh Foldath, ge mòr e, an lear.
Ach thuit an dubh oidhche fo nial;
Chualas stoc Chathmhòir fo fhuaim;
Chuala Selma guth o 'n righ
O Mhòra nam frìth fo cheò.
Thaom na baird am fonna féin
Mar dhealta air tréigeadh a' bhlàir.
Co thigeas o Shruthmon nan âld
Am measg falbhan nan àill' chiabh,
'S i brònach le ceumaibh mall
A gorm-shùil a nall gu h-Eirinn?
C' uim tha Emhir chaoin fo bhròn?
Co tha coltach ri mòr nan cliu?
Théiring e sìos anns a' chòmhrag;
Thill mar chòrr theine nial;
Thog e 'lann dhubh-ghorm am feirg;
Shiòlaidh iadsa fo mheirg o Ghall.
Tha sòlas, mar aiteal o ghleann,
A' tigh' nn a nall mu ghruaidh an righ;
Tha chuimhne mu chomhrag' o shean,
Mu laithibh beuma treun a shinns're,
'S e faicinn a mhic fo chliu.
Mar shòlas o ghréin gun nial,

Vertit venator suum oculum in altum
Ab angusto-campo rivulorum et scirporum.
Est animus meus pone te, Folan,
Per iter purum angustum tuæ gloriæ;
Es tu abigens hostes te adversum; [vum.
Deserit Foldathus, quantumvis magnus ille (sit), cli-
At cecidit atra nox sub nubem;
Auditum est cornu Cathmoris sub sonitu;
Audivit Selma vocem regis
A Mora saltuum sub nebulâ.
Fuderunt bardi cantus ipsorum
Sicut rores super derelictionem aciei [pugnæ].
Quis venit a Strumone rivulorum
Inter agitationem pulchrarum comarum,
Eâ luctuosa cum gradibus lentis
Cæruleo oculo huc versùs Iernen?
Quare est Evirchoma blanda sub luctu?
Quis est similis magno-(viro) inclyto laudum?
Descendit ille deorsum in certamen;
Rediit ille sicut eximius ignis nubium;
Sustulit ille gladium atro-cærulum in ira;
Fugerunt (hostes) illi sub rubigine à Gallo.
Est gaudium, sicut aura-strepera à valle,
Veniens huc circa genam regis;
Est ejus recordatio de conflictu antiquo,
De diebus plagarum violentarum suorum proavorum,
Aspiciens suum filium sub famâ.
Sicut (est) gaudium à sole sine nube,

'S i coimhead sìos air craoibh a ghluais
Fo dearsa suas air gruaidh nan sliabh,
'S i crathadh 'na h-aonar a ceann
O thaobh nan gleann; mar sin bha 'n righ
Fo shòlas mu Fhillean a mhac.

"Mar shiubhal an torruinn air sliabh,
Raon Làra fo chiar is sàmhach,
Mar sin a bha ceuma Shelma
Taitneach is garbh do mo chluais.
Bha forum mòr thilleadh nan triath
Mar iolair gu ciar nan carn
'N déigh reubadh na faoibh air sliabh,
Donn shìola nam fiadh san aird.
Tha sòlas bhur sinns're san nial,
A chlann nan sruth liath o Shelma."

B'e so guth oidhche nan caoin bhard
Air Mòra cruachan ard nan ruadh.
Ghluais boillsge o cheudaibh daraig,
A bhris 's a tharruing gaoth o Chormul.
Bha cuirm is fleagh sgaoilte air thalamh;
Shuidh gaisgich fo fhaileus an airme.
Bha Fionnghal an sin fo a neart,
Sgiath fìor-ian m'a bheart a' fuaim
Caoin osag' a' bualadh o 'n iar,
A' siubhal gu 'n trian ro' 'n oidhch.
Is fhada sheall an righ m' an cuairt;
'N sin thogadh leis suas a ghuth.

"Tha m' anam fo chall do shòlas,

Cum ille despicit deorsum in arborem, quæ movit-se
Sub ejus coruscatione sursum super genâ clivorum,
Et quæ quatit in sua solitudine suum caput
Ex latere vallium ; sic fuit rex
Sub gaudio circa Folanem suum filium.
" Instar itineris tonitrûs super clivo,
Campo Laræ subfusco-(colore) et silente,
Instar hujus fuerunt passus Selmæ
Jucundi et ingentes meæ auri.
Fuit strepitus magni reditus principum
Sicut aquilæ versùs fuscam-(sedem) saxetorum
Post lacerationem prædæ in clivo,
Subfusci seminis cervorum in cacumine.
Est gaudium vestris proavis in nubibus,
O proles rivorum canorum Selmæ."
Fuit hæc vox noctis blandorum bardorum
Super Mora in collibus arduis rufarum-caprearum.
Processit splendor à centum quercibus,
Quas fregerat et avulserat ventus à Cormule.
Fuit epulum et convivium expositum super terram ;
Sederunt bellatores sub umbra armorum.
Fuit Fingal ibi sub suo robore,
Alâ aquilæ circa galeam sonante
Molli zephyro [spirante] percutiente ab occidente
Et eunte leniter per noctem.
Diu dispexit rex in circuitum ;
Tunc levata est ab eo sursum sua vox.
" Est animus meus sub amissionem solatii,

Mi faicinn briseadh mòr mo chairde.
Tha aomadh craoibh bu mhòr, gu làr,
Is thaom a' ghaoth gharbh mu Shelma.
C' àite triath Lòra nan dùn?
C' uim bhiodh Connal air chùl aig fleagh?
C' uin a dhì-chuimhn esa dàimh
Measg forum a shàir thalla?
C' uim tha sibh sàmhach a' m' fhianuis?
Cha tuit thu, Chonaill, sìos ni 's mò!
Tachradh sòlas ri d' anam, a thriath,
Mar dhearsa o ghréin a' soillseadh.
Gu ma luath do thriall gu d' 'shinns're
Measg torrunn gun ìsleadh na gaoith.
Tha d' anam, Oisein, mar ghath dealain;
Soillsich suas cuimhne an righ.
Mosgail a chòmhraga an gleannaibh,
'Nuair a ghluais e 'n toiseach gu strì.
A Chonaill, bu liath do chiabha féin;
Bha d' òige, a thréin, measg m' òige:
An aon là chuir Carthonn gu beinn
Ar bogha gu leum nan ruadh
Gu Dunlòra nam baoth stuadh."
" Is iomadh," thuirt mi fhéin, " an dàn,
Ar n-astara nall gu Eirinn,
Innis aill' nan ceud gleann uaine.
Is tric a thog sinn suas na seoil
Air stuaidh nam mòr shiubhal gorm,
'Nuair thàinig sinn an laithibh a dh'fhalbh,

Me videnté fracturam magnam meorum amicorum.
Est inclinatio arboris, quæ fuit magna, ad humum,
Et fusus est ventus asper circà Selmam.
Ubi (est) princeps Loræ tumulorum?
Quare esset Connal à tergo [absens] in convio?
Quando oblitus est ille advenarum
Inter strepitum ejus egregiæ habitationis?
Quamobrem estis vos taciti in meo conspectu?
Non procides tu, Connal, amplius!
Occurrat lætitia tuo animo, o princeps,
Sicut coruscatio à sole splendente.
Celere sit tuum iter ad tuos majores
Inter tonitru sine submissione venti.
Est animus tuus, Ossiane, instar sagittæ fulguris;
Illumina sursum memoriam regis.
Expergeface ejus certamina in vallibus,
Quando perrexit ille initio ad luctamen.
O Connal, fuerunt cani tui capilli ipsius; [tutem:
Fuit tua juventus, strenue, (cum) inter meam juven-
In uno die misit Carthon ad montem
Nostros arcus ad saltatum rufarum caprearum
Juxta Dunloram insanorum fluctuum."

"Plurima sunt," dixi ego ipse, "carmina
De nostris itineribus huc ad Iernen,
Insulam pulchram centum vallium viridium.
Sæpe levavimus nos sursum vela
Super fluctus magnorum cursuum cærulorum,
Quando venimus nos in diebus, qui abierunt,

Le cobhair gu garbh shliochd Chonair.
Mhosgail strìtha ard nam fuaim
Air Alnecma nan cruacha deas,
Aig siubhal Duthùla nan stuadh,
Faoin chobhar a gluasad fo eas.
Le Cormac théiring sìos gu blàr
Dubh-carthonn, an sàr o Shelma.
Cha 'n ann leis fhéin a théir'ng an triath;
Bha Connal an ciabh òige
A' togail f'a chòir a shleagh.
Fo d' fhocal-sa ghluais iad gu strì
Le cobhair gu righ na h-Eirinn.
Mar gharbh neart briseadh o mhòr chuan
Thionail Bolga gu cruaidh chòmhrag,
Colc-ullamh ard cheannard nan sluagh,
Triath Atha nan stuadh gorma.
Thaom iad cath sa' chéile air raon;
Las Cormac an taobh na strì
Glan mar chruthaibh a shinns're féin.
Ach fada fear cobhrach an righ
Ghearr Carthonn nam frìth na nàimhde.
Cha do chaidill làmh Chonaill ri taobh
A mhòr athar air aomadh nan sliabh.
Ach choisinn Colc-ullamh an raon.
Mar cheò a tha taomadh 's a' triall,
Theich a ghaisgich o' n triath Cormac.
Las claidheamh Dhubh-charthuinn fo bhuaidh;
Las Conall fo chruaidh is sgéith mhòir,

Cum auxilio ad asperum semen Conaris.
Experrecta sunt certamina ardua sonituum
In Alnecma tumulorum meridionarum
Juxta cursum Duthulæ fluctuum,
Inani spuma se-movente sub lapsu-fluminis.
Cum Cormaco descendit deorsum ad prœlium
Ducarthon, eximius-vir à Selmâ.
Non [solus] fuit secum ipso quod descendit princeps;
Fuit Connal in capillis juventutis
Tollens propè eum suam hastam.
Sub tuo dicto perrexerunt illi ad luctationem
Cum auxilio ad regem Iernes.
Instar ingentis vis erumpentis à magno oceano
Coierunt Belgæ ad durum certamen,
Colgulla (existente) arduo ductore populorum,
Principe Athæ undarum cærularum.
Effuderunt illi certamen inter se in campo;
Exarsit Cormacus in latere luctaminis
Purus ut spectra proavorum ipsius.
At longè vir-auxiliator regis
Cecidit Carthon saltuum hostes.
Haud dormivit manus Connalis ad latus
Magni patris super descensu clivorum.
At potitus est Colgulla campo.
Instar nebulæ, quæ funditur et abit,
Fugerunt ejus bellatores a principe Cormaco.
Flammescebat gladius Ducarthonis sub victoriâ; [no,
Flammescebat Connal sub duro-gladio et clypeo mag-

Chuireadh fasgath air cairdibh fo 'n ruaig,
Mar charraig' air chruaich nan scòrr,
'S an ceanna fo ghiuthas a' fuaim.
Thuit oidhche air Duthùla nan sìan;
Ghluais sàmhach na triaith air an raon,
Garbh shruth o na cruachaibh dol sìos;
Cha robh Carthonn gu 'thrian ri leum.
'C' uim a sheas thu m' athar féin?
Tha mi cluinntinn nan treun air chùl.'
'Teich, a Chonaill, teich o 'n raon;
Tha mo neartsa gu faoin is fann;
Fo lota thréig mi am blàr;
Leig sìthàimh do shàr an oidhche.'
'Cha bhi thu 'n a d' aonar,' thuirt Conall,
Measg dòghruinn is dorran a chléibh;
'Mar sgéith na h-iolair tha mo sgiath
Eadar cunnart an triaith' 's a naimhde.'
Chrom e thar athair an dùbhra,
Dubh-carthonn nan cliu fo shuain.
Mhosgail là, is thuit an oidhch;
Cha robh bard ann an soillse air sliabh,
A cheuma fo iadhadh a smuainte.
Cia mar thréigeadh Conall an uaigh,
Gun a chliu bhi fo luaidh nam bard?
Chrom e 'm bogha air àros nan ruadh,
Fleagh dhìomhair mu chruachaibh nan carn.
Seachd oidhche leig e cheann air uaigh;
'Na aisling fhuar bha athair treun

Qui præberent tutamen amicis sub fugâ,
Sicut rupes in tumulo scopulorum,
Capitibus sub abietibus sonantibus.
Cecidit nox super Duthulam nimborum;
Iverunt taciti principes super campo,
Aspero torrente è montibus eunte deorsum; [iliens.
Haud erat Carthon usque ad tertiam ejus partem trans-
'Quare stetisti tu, mi pater ipsius?
Sum ego audiens strenuos-(hostes) à tergo.'
'Fuge, Connal, fuge à campo;
Est meum robur inane et debile;
Sub vulnere reliqui ego prœlium;
Permitte pacem-tranquillam forti in nocte.'
'Haud eris tu solus,' dixit Connal,
Inter dolorem et angorem ejus pectoris;
'Sicut ala aquilæ est meus clypeus
Inter periculum principis et suos hostes.'
Incurvavit-se super patrem in obscuritate,
Ducarthonem laudum sub sopore.
Experrectus est dies, et cecidit nox;
Haud fuit bardus in luce super clivo,
Passibus ejus sub obliquitate suarum cogitationum.
Quomodo desereret Connal sepulchrum,
Nisi ejus laus fuisset sub laude bardorum? [rum,
Curvavit ille arcum super habitatione rufarum-caprea-
Epulis ejus secretis circa montes saxetorum. [chrum;
Septem noctes deposuit ille suum caput super sepul-
In somnio frigido fuit pater ipsius strenuus

An cearb nan dubh osag gun tuar,
Mar cheò a' dol suas o Légo.
Ghluais ceuma Cholgair a null,
Bard Thighmòra nan ard fhuaim.
Fhuair Dubh-carthonn nan lann a chliu
'S e dealradh air gaoith a thuar."

" Is taitneach," thuirt an righ, " dhomh fhéin
Ard chliu nan treun air cheann nan triath,
Dha 'm bi bogha gu làidir am feum,
'Nuair a thaisicheas bròn iad gun fhìamh.
Mar so fhéin biodh m' ainm fo chliu.
'N àm gluasad o thùr nam bard
Dealradh glan air m' anam 's e 'g éirigh.
A Charuill, chinn-fheadna nan lann,
Gabhsa bard, is tog an uaigh.
An nochd biodh Conall fo phràmh
'N a thigh caol gun leus an suain:
Na biodh anam na gairbh thriaith
Air seachairean an ciar nan gaoth.
A' priobadh gu gann air Moiléna
Chithear solus o 'n ré am measg chraobh',
Tha 'g aomadh o thaobh nan gleann;
Tog clachan fo bhoillsge tha fann,
Dhaibhs uil' a thuit thall sa' bhlàr.
Cha bu thriaith iad fhéin; ach bha 'n làmh
Co làidir 'ri trein anns a' chath.
B' e mo neart iad an cunnart nan lann;
Mo charraig an àm nan gath,

In limbo atrorum flaminum sine colore,
Sicut nebula iens sursum à Lega.
Moverunt-se passus Colgaris illuc,
Bardi Temoræ altorum sonorum.
Nactus est Ducarthon gladiorum suam famam
Illuminans super vento suum colorem."
" Est jucunda," dixit rex, " mihi ipsi
Ardua fama strenuorum ad caput principum,
Quibus est arcus validus in necessitate,
Cum emolliat luctus eos sine timore,
Hoc modo ipso sit meum nomen sub famâ.
In tempore procedendi à lugubri-cantu bardorum
Coruscatio pura super meam animam surgentem.
O Carrul, dux-populi gladiorum,
Cape tu bardum, et extrue tumulum.
Hac nocte sit Connal sub somno
In domo angustâ sine scintillâ in sopore :
Ne sit animâ ingentis principis
(Errans) in errore in fuscâ-(alâ) ventorum.
Micante parcè super Molenâ
Cernitur lux a lunâ inter arbores,
Quæ inclinantur ab latere vallium ;
Erige saxa sub coruscatione, quæ est languida,
Illis omnibus qui ceciderunt ex adverso in prœlio.
Haud fuerunt principes illi ipsi ; at fuit eorum manus
Æquè valida ac strenuorum-(ducum) in conflictu.
Fuerunt illi meæ vires in periculo gladiorum,
Mea rupes in tempore sagittarum,

Am monadh air an d' éirich suas
Sgiath fhuaimear iolair mo chliu.
'S iadsa thog dealradh do bhuaidh;
Na dì-ch'nich, a Charuill, an ùir."
Labhar o làn cheud do bhard
Dh' éirich ard marbh fhonn na h-uaigh.
Ghluais Carull rompa air a' charn;
Mar thoirm o shruth aonaich tha 'm fuaim
A' taomadh m'a cheum 's e triall.
Bha sàmhchair an gleannaibh Mhoiléna,
Gach aon dhiubh fo iadhadh nan àld
Siubhal eadar na h-arda ciara.
Bha m' aomadh-sa thall thar mo sgéith,
Gutha tairis o thriall nam bard;
Fonn a' sìoladh o 'n ceumaibh gu thrian.
Bha m' anam a' lasadh gu h-ard,
Leth-dheanta na focala trom
A' briseadh nam fonn air a' ghaoith.
Mar sin fhéin a chluinneas a' chraobh
An gleannan cumhann nam faoin bheann
Guth an eàrraich ag iadhadh m' a taobh,
A duille a taomadh m' a ceann,
'S a' fosgladh fo ghathaibh na gréine
Crathaidh a geuga 's i' na h-aonar,
Toirm seillein an aonaich m' an cuairt:
Chi sealgair le sòlas a h-aomadh
O sheargadh 's o mhaoile nan cruach.
Sheas Fillean òg 's e fada thall,

Meus mons in quo surrexit sursum
Ala sonora aquilæ meæ famæ.
Sunt illi qui elevaverunt coruscationem victoriæ;
Ne obliviscere, Carrul, eorum pulverem."
Clara à plena centuria bardorum
Surrexit ardua nænia sepulchri.
Processit Carrul ante eos super saxeto;
Sicut murmur à rivo montano est eorum sonitus
Fundentium-se circa ejus vestigia euntis.
Fuit silentium in vallibus Molenæ,
Unoquoque eorum sub mæandris rivulorum
Euntium inter cacumina fusca.
Fuit mea inclinatio ex adverso super meum clypeum,
Vocibus amicis* ab itinere bardorum, [tiam partem.†
Et cantu decrescente ab eorum passibus usque ad ter-
Erat animus meus flammescens altè,
Semi-formatis verbis gravibus
Erumpentibus in modos super ventum.
Eo modo ipso audit arbor
In valle angustâ desertorum montium
Vocem veris se-obliquantem circa ejus latus,
Ejus foliis fundentibus-se circa ejus caput,
Et se-aperientibus sub radiis solis
Tremunt ejus rami, cum sit sola,
Murmure apis-montanæ circumcirca:
Cernit venator cum lætitia ejus declinationem
A marcore et calvitie tumulorum.
Stetit Folan juvenis longe ex adverso,

* i. e. appropinquantibus. † i. e. imperfectè.

A cheann-bheart air làr a' boillsgeadh,
A dhubh chiabh gun trusadh m' a cheann,
Gath soluis, mac Chlatho, a' soillseadh.
Chual e guth an righ le sòlas;
Bha aomadh a chòrr thréin air sleagh.

" A shàir mhic," thuirt Fionnghal nan carbad,
" Chunna' mi do gharbh ghnìomh an còmhrag;
Bha sòlas air m' anam gun mhùig.
Tha cliu ar sinns're, thuirt mi fhéin,
A' briseadh o speuraibh nan nial.
A mhic Chlatho, tha thusa treun,
Ach ro theineal an strì nan sliabh.
Biodh do ghaisgich air do chùlaobh;
'S iad do neart air urlar nan gleann.
Mar sin cha d' imich mise riamh,
Ged nach robh mi fo fhìamh nàimhde:
Bidh tusa fada fo do chliu,
Is chi thu ùir is uaigh nan sean.
Tha cuimhne na thuit a tigh'nn suas,
Gnìomh bliadhna nam buadh a bh' ann,
'Nuair théiring mi an tùs o chuan
Air innis a's uaine gleann.
Bha eisdeachd gach cluais ri a ghuth;
Sheall an ré o dhubh nan nial;
Bha liath cheò ag éirigh o shruth,
Glas chòmhnuidh nan cruth a bha triall."

Galeâ super humo coruscante,
Nigro capillo haud succincto circa ejus caput,
Et radio lucis, filio Clathûs, splendente.
Audivit ille vocem regis cum gaudio;
Erat inclinatio egregii herois super hastam.
"Præstantissime fili," dixit Fingal curruum,
"Conspexi ego tua ingentia facta in certamine;
Fuit gaudium meo animo sine nebulâ.
Est fama nostrorum proavorum, dixi ego ipse,
Erumpens è cœlis nubium.
O fili Clathûs, es tu ipse strenuus,
At nimis ardens in luctamine clivorum.
Sint bellatores tui ad tuum tergum;
Sunt illi tuæ vires in planitie vallium.
Eo modo haud profectus sum ego unquam,
Etsi non eram ego sub metu hostium:
Eris tu diù sub tuâ famâ,
Et cernes pulverem et sepulchrum senum.
Est memoria eorum qui ceciderunt veniens sursum,
Facta annorum victoriarum, quæ fuerunt,
Quando descendi ego primum ab oceano
In insulam, cujus est viridissima vallis.
Erat auscultatio cujusque auris ad ejus vocem;
Prospexit luna à nigrore nubium;
Erat cana nebula surgens è torrente,
Pallida habitatio formarum, quæ erant abeuntes."

TEMORA.

CARMEN QUARTUM.

TEMORA.

CARMEN QUARTUM.

Carminis IV. Argumentum.

Nocte secundâ nondum præteritâ, Fingal primam suam in Hiberniam expeditionem militarem, et nuptias cum Ros-crana hujus insulæ regis filiâ celebratas, inter epulas enarrat. Coram Cathmore Hiberniæ principes conveniunt. In quo rerum statu versabatur rex ostenditur; Sul-mallæ Conmoris filiæ, Inishunæ regis historia, quæ sub bellatoris juvenis habitu, Cathmori in militiâ se comitem adjunxerat. Foldathi morositas, qui exercitum pridie duxerat, jurgium inter se et Malthoem redintegrat, cui Cathmor suâ intercessione finem imponit. Epulantur principes, et Fonaris bardi carmen auscultant. Cathmor ab exercitu semotus somno se reddit. Illi Cairbaris fratris anima per somnium visa, belli eventum obscurè prædicit. Rex secum loquitur solus. Sul-mallam invenit. Luce adveniente. Hac secum solâ locutâ, hic liber ad finem perducitur.

TIGHMORA.

DUAN IV.

v. 1–17.

" Fo dharaig," so labhair an righ,
" Shuidh mi sìos ri carraig nan sruth,
'Nuair dh' éirich Conall thall o chuan
Le sleagh Charthuinn nan ciabha dubh.
Fada uain a sheas an triath
A' tionndadh air sliabh a shùilean.
Bha chuimhn' air athair is a thriall
Air monadh fo chiar is uaine.
Dhorchaich mi san àite féin,
Mo smuainte fo smùir a' dol suas
Air m' anam mar cheò air beinn.
Ghluais romham righre Eirinn thall;
Is tharruing mi mo lann gu leth,
'Nuair thàinig na gaisgich a nall
Togail sùile gu sàmhach ma seach.
Mar nialaibh dubh speura iad féin
Feitheamh ri beumaibh beoil o ghuth,

TEMORA.

CARMEN IV.

v. 1–17.

" Sub quercu," hoc locutus est rex,
" Sedebam ego infrà juxtà rupem rivorum,
Quando surrexit Connal ex adverso ab oceano
Cum hasta Carthonis capillorum nigrorum.
Procul a nobis stetit princeps
Vertens ad clivum suos oculos.
Erat ejus memoria super suo patre, et ejus itinere
Super monte sub fusco et viridi (colore).
Caligavi ego in loco ipso, [bus sursum
Cogitationibus meis sub pulverulentis-tenebris eunti-
Super meum animum instar nebulæ super montem.
Moverunt-se præ me reges Iernes ex adverso;
Strinxi ego meum gladium dimidiatim,
Quando venerunt mei bellatores huc
Tollentes oculos tacitè vicissim.
Sicut nubes atræ cœlorum (erant) illi ipsi
Expectantes ictus oris à voce,

Mo ghuth mar ghaoith tha tlàth is treun,
Chuireas o speur gach ceò is dubh.
'Sgaoil siuil gheal fo fhocal suas
Ri gaoith a bha fuaim o Chòna;
Bha tri cheud òig-fhear a' chuain
A' coimhead cruaidh chopan a' chòmhraig:
Air a chrann an airde bha 'n sgiath
Dealradh sìos air domhann nam beuc.
'Nuair thuit an oidhch gu dubh o liath,
Bhuail mi cop caismeachd nam beum;
Bhuail mi is choimhid mi suas
Mu ruadh-chiabh is teine Ul-Eirinn.
Cha b'fhada uain reul ùr nan stuadh,
A dearg shiubhal gluasad measg nial.
Lean mi Ul thaitneach a' chuain
Fo bhoillsgibh fann fuar, is i triall.
Le madainn dhruid Eirinn an ceò;
Bhuail sinn caladh mòr Mhoiléna,
Gorm shiubhal nan uisge fo thòrr,
Am meadhon fuaim coille ag éirigh.
Cormac 'na thalla dhìomhair féin
O neart Cholc-ullaimh, triath' nam faoibh.
Cha 'n es' a mhàin a theich o 'n treun;
Bha Roscranna nam beus r'a thaobh;
Roscranna nan gorm-shùil gun bheud,
Nighean gheal-làmhach àillidh an righ.
Glas, liath is air crann bha gun chruaidh
Ghluais suas do mo cheumaibh Cormac;

Mea voce instar venti qui est mollis et validus, [rem.
Qui (abigit) mittit à cœlo singulam nebulam et nigro-
Expansa sunt vela candida sub verbum sursum
Ad ventum qui erat sonans à Cona;
Erant trecenti juvenes oceani
Intuentes durum umbonem certaminis:
Super (malo) arbore in alto erat clypeus
Coruscans deorsum super profundum gemituum.
Quando cecidit nox ad nigrum à cano (colore),
Percussi ego umbonem monitionis plagarum;
Percussi ego et suspexi ego sursum
Ad rufum capillum et ignem Ul-Iernes.
Haud (fuit) diu à nobis stella nova undarum,
Rutilo ejus cursu se-movente inter nubes.
Secutus sum Ulam jucundam oceani [iter.
Sub coruscationibus languidis frigidis, eâ faciente
Cum matutinâ-luce approperavit Ierne in vapore;
(Attigimus) percussimus portum magnum Molenæ,
Cæruleo cursu aquarum sub tumulo
In medio sonitu sylvarum surgentium.
Cormacus (fuit) in domicilio secreto ipsius
A viribus Colgullæ, potentis exuviarum.
Non fuit ille solus qui fugerat à strenuo;
Erat Roscranna venustatum ad ejus latus,
Roscranna cæruleorum oculorum sine defectu,
Filia manus-candida formosa regis. [dura-cuspide
Leucophæus, canus et super arbore quæ erat sine
Processit sursum ad meos passus Cormacus;

Fiamh gâire air gaisgeach nam buadh,
Bha dorran air 'anam is dòghruinn.
" Chi mi airm ghailbheach Thréinmhòir;
An so féin tha ceuma an righ;
Tha Fionnghal mar dhearrsa ag éirigh
Air anam bha ciaradh fo strì
Is luath thu féin fo chliu, a thriath;
Ach 's làidir treun tha nàimhde Eirinn,
Mar fhorum nam mòr shruth o shliabh,
Mhic Chumhil nan srian 's nan carbad."

" Ge mòr iad, theid an taomadh sìos
O m' anam, is e 'g éirigh suas;
Cha sìol nan lag ar triathan,
A righ do 'm bu ghorm sgiathach sluaigh.
C' uim a bhiodh an t-eagal mall
Ag iadhadh dall mar thaibhs fo chiar?
Fàsaidh anam nan treun air àm
A chinneas nàimhde nach gann air sliabh.
Na taomsa gruaim, a righ Eirinn,
Air òg a tha 'g éirigh gu còmhrag."

Thuit deura an righ gu làr;
Ghlac e làmh an t-sàir an sàmhchair.
" Shìl Thréinmhoir nan garbh ghnìomh fo lann,
Cha d' théid nial uam air dealra do chléibh,
Tha lasadh an teine do shinns're;
Chi mi, a righ, do mhòr chliu;
Tha comhara do thriall gu còmhrag
Mar ghath soluis air ciaradh speur.

Lento risu super bellatore victoriarum,
Erat iracundia super ejus animo et angor.
" Video ego arma frementia Trenmoris ;
In hoc ipso (loco) sunt passus regis ;
Est Fingal sicut coruscatio surgens
Super animum, qui offuscabatur sub certamine.
Es citò tu ipse sub famâ, o princeps ;
At validi, strenui sunt hostes Iernes,
Instar strepitûs magnorum torrentium à clivo,
O fili Comalæ frænorum et curruum."

" Quanquam magni illi, ibit eorum effusio deorsum
Ab meo animo, eo surgente sursum ;
Non sunt semen ignavorum nostri principes,
O rex, cui sunt cæruleo-scutati populi.
Quare esset timor tardus
Circumiens cœcus instar spectri sub fusco-vapore ?
Crescit animus strenuorum in tempore
Quo fiunt hostes (numerosi) haud parci super clivo.
Ne funde tu torvitatem, o rex Iernes,
Super juvenem, qui est surgens ad certamen."

Ceciderunt lacrymæ regis ad humum ;
Prehendit ille manum egregii in silentio.
" Semen Trenmoris ingentium factorum sub telo,
Haud ibit nubes a me super coruscationem tui pectoris,
Quod est flammescens in igne tuorum majorum ;
Video ego, rex, tuam magnam gloriam ;
Sunt signa tui cursus ad certamen
Sicut radius lucis super fusca-(facie) cœlorum.

Ach feith-sa ri Cairbre, a thréin,
Mo mhac féin le beum nan lann;
Tha e gluasad shìl Eirinn gu feum
O shruth nan gleann tha fada thall."

" Thàinig sinn gu talla an righ,
Bha 'g éirigh an sìth nan carn;
Air an taobh bhà ciar shruth nam frìth,
Seana chomhara siubhail nan àld,
Daraga leathan fo choinneich m' an cuairt
Is na bethe a' gluasad fo ghaoith.
Leth cheilte an coille nan cruach
Roscranna thog luaidh nan laoch.
Bha 'geal-làmh air clàrsaich thall;
Chunnaic mi a gorm-shùil mall
Mar ghlan thaibhs an iomairt a' triall
Leth-cheilte an cearb nan dubh nial.
Tri làì bha fleagh air Moiléna;
Bha annir na beus orm a' snàmh.
Chunnaic Cormac mi dorchadh an Eirinn;
Thug e brollach gun bheud do mo làimh.
Thàinig i le 'sùilibh caoin
Measg chiabhaibh bha taomadh trom.
Thàinig i—grad ghluais san raon
Colcullamh nach faoin. Thog mi sleagh.
Bha dealra mo lainn measg mo shluaigh.
Theich Alnecma; thuit nàmhaid gun bhuaidh:
Thill Fionnghal fo luaidh nam bard.
Is cliùthar, Fhillein, esa fhéin,

At expecta tu Carbarem, strenue,
Meum filium ipsius cum plagâ telorum; [usum
Est ille promovens semen Iernes ad (rem gerendam)
A rivo vallium, quæ sunt longè ex adverso."
" Venimus nos ad domicilium regis;
Quod erat surgens in (tranquillitate) pace saxetorum;
Super eorum latere erat fuscus rivus saltuum,
Et prisca signa cursûs rivulorum,
Quercus spatiosæ sub musco circumcirca,
Et betulæ nutantes sub vento.
Semicelata in sylvâ tumulorum
Roscranna (celebrabat) tollebat laudem bellatorum.
Erat ejus candida manus super citharâ ex adverso;
Vidi ego ejus cærulum oculum lentum
Sicut purum spectrum in ludendo iens
Semicelatum in orâ atrarum nubium.
Tres dies fuit convivium super Molenâ;
Erat virgo venustatum mihi innatans,
Vidit Cormacus me caligantem in Ierne;
Dedit ille sinum sine defectu meæ manui.
Venit illa cum suis oculis blandis
Inter capillos qui fundebantur graves:
Venit illa—Statim se-movis in campo
Colgulla haud infirmus. Sustuli ego hastam.
Fuit coruscatio mei teli inter meum populum.
Fugit Alnecma; cecidit hostis sine victoria:
Rediit Fingal sub laude bardorum.
Est inclytus, Folan, ille ipse,

A bhuaileas beum an neart a shluaigh;
Tha na barda le dàn 'na dhéigh
An tìr fhada nan treun nàimhde.
Ach es' a bhuaileas cath 'na aonar
'S gann do 'n àm tha aomadh a gnhìomh:
Tha e dealradh an diugh mar sholus,
Am màireach am brollach a' bhàis:
Tha 'chliu an aon fhonn gu baoth.
Tha ainm an aon raon, gun cuimhne
Ach sgaoileadh aon uaighe fo fheur."

Mar sin bha focail ard an righ
Air Mòra nam frìth 's nan ruadh.
Tri barda o Chormul an sìth
Gu taitneach cur sìos an luaidh.
Thuit cadal caoin is faoin fo 'n fhuaim,
Air garbh chearb nan sluagh fo oidhche.
Thill Carull le 'bhardaibh fhéin
O uaigh an ard thréin o Dhun Lòra.
Cha ruig sanas na maidne an treun
Air leabaidh gun leus a mhòir fhir:
Mhic Charthuinn nan ciabha ciar,
Cha chluinn thusa saltrach' nan ruadh
Ri caol thalla uaigh air chòmhnard.

Mar thaomas garbh bhruaillean nan nial
Mu sholus roimh chiaradh na h-oidhche,
'Nuair a shoillsicheas iadsa gu 'n trian
Air fairge nan sìan a' boillsgeadh;
Mar sin a bha coi'-thional Eirin

Qui (edit) percutit plagam in viribus sui populi;
Sunt bardi cum carmine eum ponè
In terra longinqua strenuorum hostium.
At illi, qui (edit) percutit conflictum solus
Vix ad tempus inclinant-se ejus facta:
Est ille coruscans hodie ut lux,
Cras in sinu mortis:
Est ejus fama in unâ cantione inani.
Est ejus nomen in uno campo, sine memoriâ
Præter expansionem uniùs sepulchri sub gramine."
Illo modo fuerunt verba ardua regis
Super Mora saltuum et rufarum-(caprearum).
Tres bardi à Cormule in pace
Jucundè mittebant deorsum laudem.
Cecidit somnus blandus et languidus sub sono,
Super ingentem oram populorum sub nocte.
Rediit Carrul cum suis bardis ipsius
A sepulchro ardui herois de Dunlora.
Haud attinget monitio matutini-temporis strenuum
Super lecto sine scintilla magni viri:
Fili Carthonis capillorum fuscorum,
Non audies tu conculcationem rufarum-caprearum
Ad angustum domicilium tui sepulchri super planitie.
Ut funditur asper tumultus nubium
Circa lucem præeuntem offuscationi noctis,
Quando lucescunt illæ usque ad tertiam (partem)
Super mari nimborum resplendente;
Sic fuit conventus Iernes

Mu Chathmor ag éirigh an soillse.
Esa 's aird' am measg nan triath
A' togail gun chial a shleagh,
Mar tha éirigh no tuiteam nam fonn
O Fhonnair, do nach lom clàrsach.
Teann air, ag aomadh air carraig
Tha Sùilmhall bhanail nan gorm-shùil,
Nighean Chonmhoir an ùrla 's glaine,
Nighean righ Innis uaine nan tùr.
Gu 'chobhair thàinig fo ghorm-sgiath
Mòr Chathmor nan triath, a chaisgeadh naimhde.
Chunna' Sùilmhall a thriall
An talla farsuing nam fial chlàra,
Cha 'n ann gun fhios a dh' iadh a shùile
Air ainnir nan ùr chiabh àillidh.
An treas là a bhriseadh o chuan,
Thàinig Fili nan luaidh le dàn
O shruthaibh is chruachaibh Eirinn.
Labhair e mu thogail na sgéithe
An Selma nan triath; labhair e
Mu chunnart Chairbre, ceann nam Bolg.
Thog Cathmor a shiuil an Clùba;
Bha na gaotha an cùl nan tìr thall.
Tri làì bha 'chòmhnuidh air tràigh,
A shùile 'g iadhadh mu ard thalla Chonmhoir;
Nighean coigrich 'na chuimhne a ghnàth,
Bha 'osna ard an còmhnuidh.
Fo ùrachadh gaoith air a' chuan

Circa Cathmorem surgentem in luce.
Ipse est procerissimus in medio principum
Tollens imprudenter suam hastam,
Ut est elatio aut depressio cantuum
A Fonnare, cui non est nuda cithara.
Prope eum inclinans-se super rupem [lorum oculorum,
Est Sulmalla (modesta) se-gerens instar-feminæ cæru-
Filia Conmoris pectoris quod erat purissimum,
Filia regis Inisunæ turrium.
In ejus auxilium venit sub cærulo clypeo
Magnus Cathmor principum, qui opprimeret hostes.
Vidit Sulmalla ejus incessum
In domicilio spatioso hospitalium mensarum,
Et non sine sensu obliquabantur ejus oculi
Circa virginem nitidorum capillorum formosorum.
Tertio die erumpente ex oceano,
Venit bardus laudum cum carmine
A fluentis et tumulis Iernes.
Locutus est ille de tollendo clypeum
In Selma principum; locutus est ille
De periculo Carbaris, capitis Belgarum.
Elevavit Cathmor sua velà in Cluba;
Erant venti in tergo terrarum ex adverso.
Tres dies fuit ejus habitatio super littore, [moris;
Ejus oculis obliquantibus-se circa arduam aulam Con-
Filiâ peregrinorum in ejus memoria semper,
Erat ejus suspirium altum in perpetuum.
Sub renovationem venti super oceano

An armaibh o chruaich thàinig òg
Thogail lainn fo Chathmor nan sluagh
Air raonaibh fo fhuaim a' chòmhraig,
Sùilmhalla nan ruighe geal-làmh
'S i dìomhair fo cheann-bheart do chruaidh,
A ceuma an aisre an t-sàir;
A gorm-shùil ag iadhadh le sòlas
Mu mhòr thriath, 's a chòmhnuidh m'a shruth.
Bu bharail le Cathmor an treun
Gu 'n robh ceuma nam beus air Lumon,
'S i dlùthadh air àros nan ruadh;
Bu bharail gu 'n robh làmh-gheal thall
A' togail mall a ruighe do ghaoith
A' taomadh caoin o Eirinn aird,
Talamh uain a h-annsa féin.
Gheall e gu 'n tilleadh e le raimh,
Le siuil bhàn gu 'ghràdh fo ghruaim.
Tha 'n òigh gu teann ort fhéin, a Chathmhoir,
Aig carraig nan clach, 's i fo chruaidh.
Sheas arda nan triath m' an cuairt,
Ach Foldath nan dubh-ruadh fàbhraid.
Es' ag aomadh air craoibh fada thall
Filleadh 'anma san àm am mòirchuis,
A chiabh 'na gagan an aisre na gaoith',
Fonn òrain 'g a mhùchadh 'na bheul,
Bhuail e chraobh an sin le feirg,
Grad ghluais e fo mheirg * gus an righ.
Sàmhach is mòr aig an ord

* Probably mheirghe.

In armis à tumulo venit juvenis
Sublaturus telum sub Cathmore exercituum
Super campis sub sonitu ejus certaminis,
Sulmala lacertorum manibus candidis
Secretò sub galeâ ex duro-ferro,
Ejus passibus in vestigiis egregii-(viri);
Ejus cæruleo oculo se-obliquante cum gaudio
Circa magnum principem, et ejus habitatione circum
Erat opinio apud Cathmorem strenuum [rivulum.
Quod erant passus venustatum super Lumone,
Et eâ appropinquante ad sedem rufarum caprearum;
Erat opinio quod erat ejus manus candida ex adverso
Tollens lentè ejus lacertum ad ventum
Se-effundentem blandè ab Ierne altâ,
Terra viridi sui amatoris ipsius.
Promisit ille quod rediret ille cum suis remis,
Cum velis albis ad amorem sub tetricitate.
Est virgo (arctè) prope te ipsum, Cathmor, [turâ.
Ad rupem (lapidosum) lapidum, et eâ sub durâ arma-
Stetit celsitudo principum in circuitum,
Præter Foldathum atro-ruforum superciliorum.
Ille inclinans-se super arborem longè ex adverso
Plicans suum animum eo tempore in superbiam,
Capillo in morem nodi in semita venti,
Et modis cantionis suffocatis in ejus ore,
Percussit ille arborem tunc cum ira.
Statim progressus est sub rubigine* ad regem.
Tacitus et magnus ad montem (vel, ad truncum (arboris)

* i. e. vexillo.

Sheas Hidala, an t-òg thriath;
Bha chiabha a' sgaoileadh m'a ghruaidh
An imeachd nan dual fo dhearrsa.
Bu chaoin a ghuth an Claonrath féin,
Gleannan còmhnuidh a thréin shinns're.
Bu chaoin a ghuth 'nuair bhuail e clàrsach
An talla ard a's gàirich sruth.
"A righ Eirinn," thuirt treun le sèimh,
"So ùine chur nam fleagh m' an cuairt;
Tog gutha nam barda air magh,
Chur siubhal na h-oidhche so uain;
Tillidh anam ni 's géire o 'n dàn
Gu comhstri nam blàraibh tuathal.
Shuidhich dùbhra o cùl mu Eirinn;
O bheinn gu beinn tha aomadh nial
Le cearbaibh ciara ag éirigh.
Fada thall air thaobh nan sliabh
Garbh cheuma nan liath thaibhse,
Taibhse na thuit anns a' bhlàr
Ag aomadh gu dàn o 'n sìanaibh.
Eireadh o Chathmor na clàrsaich'
Chuireas dearrsa air sàir sa' ghaoith."
"Fo dhì-chuimhn gach duine tha marbh,"
Thuirt Foldath an garbh fheirg,
"Nach do ghéill mi gu h-ìosal sa' bhlàr?
C' uim an cluinneadh leam dàn air an leirg?
Cha robh mo shiubhal faoin san strì;
Bha lagaich gun bhrìgh ri mo chùlaobh;

Stetit Hidalla, juvenis princeps ;
Erant ejus capilli se-expandentes circa ejus genam
Inter motum cirrhorum sub coruscatione.
Erat blanda ejus vox in Clonrâ ipsâ,
Convalle habitationis ejus strenuorum majorum.
Blanda erat ejus vox, quando pulsabat citharam
In domicilio alto, cujus est maximè sonorum flumen.
" Rex Iernes," dixit strenuus cum mansuetudine,
" Est hoc tempus mittendi epulas in circuitum ;
Eleva voces bardorum super campo,
Ut depellant cursum noctis hujus à nobis ;
Revertetur animus acrior à carmine
Ad concertationem prœliorum asperorum.
Insedit caligo usque ad tergum circa Iernen ;
A monte ad montem est inclinatio nubium
Cum fimbriis fuscis surgentium.
Procul ex adverso super latere clivorum
(Sunt) ingentes passus canorum spectrorum,
Spectrorum, eorum qui ceciderunt in prœlio
Inclinantium-se ad carmen ex suis nimbis.
Surgant a Cathmore citharæ
Quæ mittent coruscationem super egregios in vento."
" Sub oblivione (sit) quisque homo qui est mortuus,"
Dixit Foldathus in asperâ irâ,
" Nonne cessi ego (abjectè) humiliter in acie ?
Quare audiatur à me carmen in clivo ?
Haud fuit meum iter languidum in luctamine ;
Fuerunt inertes sine vi ad meum tergum ;

Theich nàimhde o mo lainn an sìth.
An Claonrath nam frìth fo Dhùbhra
Togadh Hidala guth clàrsaich,
Oigh bhanail o choill' an tòrr
A' coimhead air òr do chiabha.
Fàg Lubar a's fuaimaire raoin;
So tuineas nan daoine fo chliu."

"Righ Eirinn," thuirt Malthos an triath,
"Leat féin-sa tha riaghladh nam blàr;
'S tu teine ar sùile air sliabh,
Air monadh tha ciar gu h-ard.
Mar osaig do shiubhal thar sluagh;
Chuir thu mìlte fo thruaigh am fuil:
Ach, 'na d'thilleadh, a thréin le buaidh,
Co chuala fo luaidh do ghuth?
Tha sòlas nam feargach am bàs;
Tha 'n cuimhne a' tàmh air gach beum,
Bhuail an lann gu feum an cath;
Tha strì 'g a filleadh féin 'nan cliabh
Is cluinnear an cian am mòrchuis.
Thriath Mhoma, bha do shiubhal féin
Mar chiar shruth a' leum o ghleann;
Bha 'm bàs ag aomadh suas mu d' cheum.
Thog sinn uile gu beud ar lainn;
Cha robh sinne gu lag air do chùlaobh;
Bha na nàimhde dlùtha is làidir."

Chunnaic Cathmor am fearg ag éirigh,
Is aomadh nan treun r'a thaobh,

Fugerunt hostes a meo telo in pace.
In Clonra saltuum sub Durâ
Tollat Hidalla vocem citharæ,
Virgine verecundâ à sylva tumuli
Intuente in aurum tuorum capillorum.
Relinque Lubarem cujus sunt maxime sonori campi;
Hæc est habitatio virorum sub laude."

"Rex Iernes," dixit Malthus princeps,
"Tibi ipsi est ordinatio prœliorum;
Es tu ignis nostrorum oculorum in clivo,
In monte qui est fuscus altè.
Sicut flamen tuus cursus super exercitum;
Misisti tu millia sub miseriam in sanguine:
At in tuo reditu, strenue, cum victoria,
Quis audivit sub laude tuam vocem?
Est gaudium iracundorum in morte;
Est eorum memoria immorans super quâque plagâ,
Quam percussit eorum gladius usque ad effectum in con-
Est certamen se plicans ipsum in eorum pectore [flictu;
Et auditur in longum eorum fastus.
Princeps Momæ, fuit tuus cursus ipsius
Sicut fuscus torrens saliens à valle;
Erat mors inclinans-se sursum circa tuum vestigium.
Sustulimus nos omnes ad damnum nostra tela;
Non fuimus nos inertes ad tuum tergum;
Hostes fuerunt compacti et validi."

Vidit Cathmor eorum iram nascentem,
Et inclinationem strenuorum ad suum latus,

Leth tharruingt' an lanna gu beumadh,
Sùilean sàmhach a' téimeadh fo phlaosg.
A nis a bhitheadh còmhrag garbh,
Mar lasadh dubh-fhearg an righ.
Rùisg e 'lann mar dhealan oidhche
Ri solus is soillse nan crann.
" A chlann na mòirchuis," thuirt an treun,
Cuiribh anam fo bheus is smachd ;
Fo dhorchadh na h-oidhche leibh féin.
C' uim a ghluaiseadh gu beudaibh m' fhearg ?
Am bi comhstri mo làimh' ruibh maraon ?
Cha 'n àm so, a dhaoine, gu strì.
O 'n chuirm sibh mar nialaibh o m' thaobh ;
Na mosgladh sibh anam an righ."
Thuit iad sìos o thaobh an tréin
Mar dhà mheall dubh do cheò san iar,
An uair tha madainn chiuin sa' bheinn ;
'S a sheallas eatorra féin a' ghrian
Glan bhoillsgeadh air chraig nan carn.
Dorcha tha 'n aomadh dubhadh thall
Gu lòn nan cuilc mall fo 'n tòrr.
Shuidh triatha an sàmhchair ri cuirm ;
Bha 'n sealladh air uairibh mu 'n righ,
Gharbh cheuma air eadun a' chuirn
Measg sìtheachadh 'anma o strì.
Shìn an sluagh mu thaobh an raoin ;
Thuit cadal claon air faoin Mhoiléna ;
Ghluais guth o Fhonnar caoin araon

Semi-strictos eorum enses ad ictus,
Oculos tacitos mordentes inter aperiendum.
Nunc foret certamen asperum,
Nisi exarsisset atra ira regis,
Nudavit ille gladium sicut fulgur noctis
Ad lumen et splendorem arborum.
" Filii superbiæ," dixit strenuus, [tionem;
(Tenete) mittete animum sub modestiam et coerci-
Sub caligine noctis (este soli) cum vobis ipsis.
Quare pergeret ad damna mea ira?
An erit colluctatio mearum manuum cum vobis simul?
Non est tempus hoc, o viri, ad rixam.
Ab epulis (abite) vos sicut nubes a meo latere;
Ne expergefacite vos animum regis."
Ceciderunt illi deorsum à latere strenui
Sicut binæ moles nigræ ex nebulâ in occidente,
Quando est matutinum-tempus tranquillum in monte;
Despicit inter eas ipsas sol
Purus splendens super rupem saxetorum.
Tenebrosa est eorum declinatio ex adverso
Ad pratum arundinum tardarum sub tumulo.
Consederunt principes in silentio ad epulum;
Fuerunt eorum aspectus interdum ad regem,
Ejus grandibus passibus super facie saxeti
Inter subsidentiam animi à rixâ.
Extendebantur populi circa latus campi;
Cecidit somnus obliquè super declivem Molenam;
Procedebat vox à Carrule blando tantùm

O chraoibh, bha fada thall ag éirigh.
Ghluais a ghuth mu mholadh an righ,
Ard shìol Larthoinn o fhrìth Lumoin.
Cha chualadh le Cathmor a luaidh,
'S e sìnnte fo fhuaim gharbh shruth:
Bha forum na h-oidhche 'na chluais,
Is caol-fheada nan dual chiabha.
Thàinig gu 'aisling a bhràthair
Leth-fhaicte troimh fhàs thaoibh a nial.
Bha sòlas measg dorchadh a ghàire;
O Charull ghluais dàna gu triath;
Bha gaoth fo nial bu doirche cearb,
Ghlac esa o gharbh uchd oidhche
'S e 'g éirigh o mholadh nan carbad
Gu talla nam marbh an soillse.
Gu leth am measg aldaibh nam fuaim,
Thaom esa gu fuar is fann.
"Tach'readh sòlas do d'anam féin;
Chualas caismeachd o threun air magh;
Thug am bard an dàn le feum.
Tha astar mo cheuma sa' ghaoith;
Tha mo chruth an talla ciar
Mar dhealan nan sìan fo fhuath,
'Nuair a bhriseas e claon air sliabh,
Stoirm oidhche a' triall o Thuath.
Cha bhi am bard air chall o d'uaigh,
'Nuair a thaisgear thu suas san ùir.
Tha sìol nan dàn mu threin ag luaidh;

Ex arbore, quæ erat longè ex adverso surgens.
Procedebat ejus vox circa laudem regis,
Alti seminis Larthonis ex saltu Lumonis.
Haud audiebatur à Cathmore sua laus,
Eo extenso sub sonitu asperi torrentis:
Erat fremitus noctis circa ejus aurem,
Et exilis stridor suorum cincinnatorum capillorum.
Venit ad ejus somnium suus frater
Semivisus per inane latus ejus nubis.
Erat gaudium inter tenebras ejus risûs;
A Carule processerant carmina ad principem;
Erat ventus sub nube, cujus erat obscurissima fimbria,
Quam prehendit ille ab aspero sinu noctis
Surgens a laude curruum
Ad domicilium mortuorum in luce.
Dimidiatim inter rivulos sonituum,
Effudit-se ille frigide et languide.
"Occurrat lætitia tuo animo ipsius;
Audivi signum à strenuo in campo; [tate.
Dedit bardus carmen (cum esset opus) cum necessi-
Est iter meorum passuum in vento;
Est mea forma in domicilio fusco
Sicut fulgur nimborum sub terrore,
Quando rumpitur obliquum super clivo,
Procellis noctis ruentibus à septentrione.
Non erit bardus absens tuo sepulchro,
Quando conderis tu sursum in tellurem.
Est semen carminum de strenuis loquens;

Tha d' ainm mar fhuaim o ghaoith tha ciuin.
Tha toirme trom a' bhròin sa' ghleann;
Tha guth fada thall air Lubar.
Ni 's labhra, fhaoin thaibhse nan carn,
Bha 'm marbh, nach robh fann, cliùthar.
Dh' at am forum fada mall;
Cluinnear osag nan crann araon.
Is luath a thuislich thu faoin, a Chathmhoir!"
Fillte suas 'na bhaoth chruth fhéin
Air garbh uchd nan speur fo ghaoith,
Chrith an darag fo ghluasad sa' bheinn,
Fead ag iadhadh gun leus m'a ceann.
Chlisg Cathmor o aisling nan ciar;
Ghlac e bàs shleagh nan triath 'na làimh;
Phlaoisg a shùil air faoin shlios nan sléibh;
Cha 'n fhac ach dubh-chearb na sìan oidhche.
" 'S e guth mo bhràthar fhéin a bh' ann;
A nis cha 'n fhaicear gann a chruth:
Gun lorg tha 'ur n-astar sa' ghleann,
Shiol imeachd na h-oidhche fo dhubh.
Is minic, mar shoillse ghath speur,
Chithear leum air beinn a tha fàs,
Sibhse teicheadh air osaig leibh fhéin
Roimh ghluasad ar ceumana mall.
Gluaisibh, a lagaich, o thréin;
Cha 'n 'eil gliocas no feum 'ur dàil,
Bhur sòlas cho dona ribh fhéin,
Mar aisling gun leus am pràmh,

Est tuum nomen sicut sonus à vento qui est lenis.
Sunt murmura gravia luctûs in valle;
Est vox procul ex adverso juxtà Lubarem.
Aliquanto clariùs-inania spectra saxetorum,
Fuit mortuus, qui non erat imbecillus, inclytus.
Intumuit strepitus longinquus tardus;
Auditur flamen arborum unà.
Cito lapsus es tu (inaniter) inanis, Cathmor."
Replicati sursum in terribilem suam figuram
Super turbido sinu cœlorum sub vento,
Tremuit quercus sub ejus motu in monte,
Stridore circumeunte sine flammâ ejus caput.
Exiluit Cathmor ex somnio furvorum (spectrorum);
Prehendit ille* mortis-hastam principium in manum;
Aperuit-se ejus oculus in vacuum latus clivorum;
Non vidit nisi atrum limbum nimborum noctis.
" Est vox mei fratris ipsius, quæ adfuit;
Nunc haud cernitur parcè ejus forma:
Sine vestigio est vestrum iter in valle,
O semen peragrans noctem sub nigrore.
Sæpenumero, sicut lux jubaris cœlorum,
Cernimini salientes super monte, qui est desertus,
Vos fugientes super flamine (soli) cum vobis ipsis.
Præ motu nostrorum passuum tardorum.
Discedite, o ignavi, à strenuis;
Non est sapientia nec vis in vestrâ viciniâ,
Vestrâ lætitiâ æquè vili ac vos ipsi,
Instar somnii sine scintillâ inter somnum,

* i. e. mortiferam.

No smuainte fo sgiathaibh tha lom,
Ag aisig a null thar a' chliabh.
An tuislich Cathmor féin gu luath
Dubh-thaisgte gun tuar an tigh caol,
Anns nach éirich a mhadainn o stuadh,
A sùilean leth fhosgailt 's i baoth?
As m' fhianuis, a thanais gun brìgh,
Buinidh còmhrag nan righ dhomh féin:
As m' fhianuis gach smuaine ach strì.
Mar iolair na frìthe o bheinn
Siùbhlams' a mach air an raon
Ghlacadh dealra nach faoin de chliu.
An gleannan dìomhair nan sruth mall
Fanaidh anam nach sàr fo mhùig;
Thig bliadhna is aimsire nall;
Bithidh esan a ghnàth fo smùir;
An osaig fo nialaibh thig bàs
Cuiridh liath-cheann air làr gun chliu:
Tha thanas an dùbhra nan carn
Ag iadhadh 's a' snàmh mu 'n lòn;
Cha bhi astar air monadh nan speur,
No 'n gleannaibh san treun a' ghaoth.
Mar sin cha teid thu, Chathmhoir, sìos;
Cha bhalachan * gun fhiach thu air raon,
Tha comhrachadh leabaidh nan ruadh
Air cruachaibh fuara nam fuaim ard.
Bhuail mi mach am measg nan righ,
Mo shòlas am frìth nam fuath,

* ba-laochan.

Aut cogitationis sub alis quæ sunt nudæ,
Transeuntis ultrà per pectus.
An labetur Cathmor ipse citò
Atrè-conditus sine colore in domo angustâ,
In qua non orietur aurora ab undâ,
Ejus oculis semi-apertis ipsâque crudâ?
E meo conspectu, o spectrum sine vi,
Pertinet certamen regum ad me ipsum:
E meo conspectu omnis cogitatio præter conflictum.
Sicut aquila saltuum à monte
Ibo ego prorsùm super campum
Ad rapiendum coruscamen haud vanum famæ.
In convalle secretâ rivorum tardorum
Manet animus haud egregius sub vapore;
Venient anni et tempora huc;
Erit ille semper sub pulverulenta-caligine;
In flamine sub nebulis veniet mors
Mittens ejus canum caput super humum sine fama:
Est ejus spectrum in umbra saxetorum
Circumiens et natans circa paludosum-pratum;
Non erit ejus iter super monte cœlorum,
Nec in vallibus in quibus est validus ventus.
Haud ita ibis tu, Cathmor, deorsum;
Haud tirunculus* sine pretio tu in campo,
Qui notat lectos rufarum-caprearum
Super collibus frigidis sonituum altorum.
Ictûs-instar-irrui ego prorsûm in mediis regibus,
Meâ lætitiâ in saltu larvarum,

* i. e. rudis heros.

Anns am brisear an sluagh le strì
Mar ghaoith a tha dìreadh a' chuain."
So thuirt, Alnecma an treun,
Anam dealradh gu beud do 'n triath.
Bha treunas mar theine fo leus
A glanadh gu feum 'na chliabh.
Aill' is ard a cheum air an raon,
Gath soluis no maidne o ear,
Liath choi'-thional fhear air an leirg
Ag aomadh 's a' taomadh an soillse.
Bha 'shòlas mar thanas nan speur,
'Nuair a shìneas e cheuma air cuan
Is e faicinn nan tonna fo bheus,
Gun a' ghaoth a bhi treun o thuath.
Ach togaidh e na stuaidh gun dàil
'G an ioman' gu tràigh na fuaime.
Air bruachan nan luachar thar àld
Chaidil nighean an t-sàir o Lumon;
Thuit a ceann-bheart o ceann air lâr;
Bha h-aisling thall 'na tìre féin.
An sin a bha madainn air raon;
An liath-shruth a' taomadh o chruaich,
Na h-osaga ciara is faoin
Dubh-aomadh air faobhar nan stuadh.
An sin a bha forum gu seilg,
'N sin gluasad nan triath o 'n talla,
Na b' airde na càch air an leirg
Treun Atha nan alda cama;

In quo franguntur exercitus cum colluctatione
Instar venti qui est ascendens (adversum) mare."
Hoc dixit Alnecma strenuus,
Animo coruscante ad damnum principi.
Erat strenuitas sicut ignis (inflammatus) sub flamma
Se-purgans ad rem-gerendam in ejus pectore.
Decorus est et arduus ejus passus in campo,
Radio lucis auroræ ab oriente,
Cano conventu virorum super clivo
Se-movente et effundente in lucem.
Fuit ejus gaudium sicut spectri cœlorum,
Quando ille tendit passus super oceanum
Spectans undas (tranquillas) sub modestia,
Cum non sit ventus validus à septentrione.
At tollit ille undas sine morâ
Eas agens ad littus fragoris.
In ripulâ juncorum trans rivulum
Dormiebat filia egregii a Lumone;
Cecidit (galea) capitis-machina è capite in humum;
Erat ejus somnium ultrà in terrâ ipsius.
Illic est aurora super campo;
Canus torrens se-fundens à colle,
Flamina fusca et vana
Atrè se-inclinantia super aciem undarum.
Illic erat strepitus ad venandum;
Illic motus principum ex eorum habitatione,
Erat procerior quam cæteri super clivo
Heros Athæ rivulorum flexuosorum;

Bha shùil ag aomadh air a luaidh,
Sùilmhalla nan cuacha glana;
O 'cheumaibh, is e mòr air sliabh,
Le mòrchuis thionndaidh is' a gruaidh
Cur a bogha fo thaifeid theann.
Mar sin bha aisling fhaoin na h-òigh,
'Nuair a thàinig r'a còir Atha:
Chunnaic e gruaidh a b' àillidh snuagh,
Measg siubhal a cuach-chiabha.
Dh' aithnich e òigh o Lumon thall.
Cia tha 'n comas do shàr a dheanamh;
Dh' éirich osna; thuit na deoir,
Grad thionndaidh e mòr a cheuma.
Cha 'n àm so dhuitse féin, a righ
D' anam mhosgladh fo strì dhìomhair;
Tha còmhrag a' taomadh o 'n fhrìth
Mar shruthaibh ciara o mhonadh sianar.
Bhuail e copan caismeachd a sgéithe,
Aite còmhnuidh guth ciar nam blàr.
Ghluais Eirinn m' an cuairt do 'n ard thriath
Fuaim sgéith' iolair riabhaich nan carn.
Chlisg òigh o 'caoin chadal 'san uair,
Ciabh àillidh m'a gruaidh a' dol mall;
Thog i ceann-bheart o eundan na cruaich.
Chrith ise fo thruaigh anns a' bhall.
C' uim bhiodh fios doibh an Eirinn m' an òigh,
Nighinn Innis nan còrr gheug uaine?
Bha 'cuimhne mu shinns're nan righ,

Erat ejus oculus se-inclinans super ejus amicam,
Sulmalam cincinnorum nitidorum ;
Ab ejus passibus, et eo magno super clivo,
Cum superbiâ avertit illa suam genam
Mittens suum arcum sub nervum arctum.
Sic fuit somnium vanum virginis,
Quando venit eâ coram Atha :
Vidit ille ejus genam, cujus erat pulcherrimus color,
Inter motum ejus cincinnatorum capillorum.
Agnovit ille virginem de Lumone transmarinâ.
Quid est in potestate egregii facere ;
Ortum est ejus suspirium ; ceciderunt lacrymæ,
Ocyus avertit ille ingens suos passus.
Non tempus hoc tibi ipsi, o rex
Tuum animum expergefaciendi sub luctamine arcano ;
Est certamen se-effundens à saltu
Sicut torrentes furvi à monte nimboso.
Percussit ille umbonem monitionis sui clypei,
Locum domicilii vocis atræ prœliorum.
Movit-se Ierne in circuitum ardui principis
Et clangoris clypei aquilæ variæ saxetorum.
Exiluit virgo ex blando somno in (ea) hora,
Cirrho formoso circa ejus genam eunte lentè ; [muli.
Sustulit illa (galeam) capitis machinam de facie tu-
Tremuit illa sub miseria in loco.
Quare esset notitia iis in Ierne de virgine,
Filia Insulæ eximiorum ramorum viridium ?
Erat ejus memoria circa prosapiam regum,

'S bha h-anam a' strì fo mhòrchuis.
Bha 'ceuma glan air chùl nan carn
Aig gorm shruthan nam blàr air chòmhnard;
Aite faicinn nan ruadh sa' ghleann,
Seal m' an d' thàinig a nall an còmhrag.
An sin air uairibh ghluaiseas suas
Guth Chathmhoir gu cluais Shulmhalla;
Bha h-anam fo chiaradh gun tuar;
Thaom i focala fuar air gaoith.
" Ghluais aislinge caoine uam féin;
Thréig iad m' anam fo bheud is dòghruinn:
Cha chluinn mi guth seilg anns a' bheinn;
Tha mi ceilte an cearb a' chòmhraig.
Tha mi sealltuinn sìos o mo nial;
Cha 'n 'eil dearrsa gu thrian air mo cheumaibh.
Tha mi faicinn a' ghaisgich dol sìos;
Tha righ na mòir sgéithe ag éirigh;
Es' a chois'neas buaidh an cunnart,
Triath Shelma nan sleagha 's nam beuma.
Thaibhs Chonmhoir, a thréig sinn fo nial,
Bheil do cheuma a' triall na gaoithe?
An tig thu air uairibh dhuinn sìos
Gu talamh nan sìan a tha baoth,
Athar neartoir Shùlmhalla fo bhròn;
Is ceart gu 'n tig thu fhéin, a thriath';
Chualam d' fhocal fo shìan na h-oidhche
'N àm m' éirigh gu Eirinn nan sgiath,
Innis àillidh nan ceud shruth a' boillsgeadh.

Et erat ejus animus luctans sub superbiâ.
Erant ejus gradus elegantes in tergo saxetorum
Ad cæruleum rivum viretorum super planitie;
Locum conspicandi rufas-(capreas) in valle,
Paulò antequam venisset huc certamen.
Illic aliquando procedit sursum
Vox Cathmoris ad aurem Sulmalæ;
Erat ejus animus sub obscuritate sine colore;
Effudit illa verba frigida super ventum.
" Abscesserunt insomnia blanda à me ipso;
Deseruerunt illa meum animum sub damno et angore:
Haud audio ego vocem venationis in monte;
Sum ego celata in limbo certaminis.
Sum ego despiciens deorsum de mea nube; [passibus.
Non est coruscatio usque ad tertiam partem* super meis
Sum ego videns bellatorem euntem deorsum;
Est rex magni clypei (surgens) inter surgendum;
Ille qui comparabit victoriam in periculo,
Princeps Selmæ hastarum et plagarum.
O spectrum Conmoris, qui reliquisti nos sub nube,
An sunt tui passus pervagantes ventum?
An venis tu interdum ad nos deorsum
Ad terram nimborum qui sunt horridi,
Pater valide Sulmalæ sub luctu?
Certum est quòd venis tu ipse, o princeps;
Audivi tuam vocem sub nimbo noctis
In tempore meæ surrectionis ad Iernen clypeorum,
Insulam formosam centum rivorum resplendentium.

* i. e. imperfecta.

Thig taibhse ar sinns're an guth
Gu anam tha dubhadh fo bhròn,
'Nuair a chi iad 'nan aonar fo dhubh
Sìol teaghlaich m' an dùnadh an ceò.
Gairm mi, athar thréin, dhuit féin,
'Nuair bhios Cathmor fo bheud air làr.
An sin bithidh Suilmhalla gun fheum
Measg dòghruinn le féin m' a sàr."

Veniunt spectra nostrorum proavorum in voce
Ad animam, quæ nigrescit sub mœrore,
Quando cernunt in sua solitudine sub nigrore
Semen familiæ circa quod clauditur nebula.
Voca me, pater strenue, ad te ipsum,
Quando erit Cathmor sub damno super humo.
Tunc erit Sulmala (inutilis) sine usu [virum.
In medio angore (sola) secum ipsa propter egregium

TEMORA

CARMEN QUINTUM.

Venimus spectra doctorum protectum in vocem
Ad animum, quae nigrescit sub nocte,
Quando cernunt in sua solitudine sub nigrore
Senem familiae circa quod clauditur nebula.
Voca me, pater aureae, ad te ipsum,
Quando erit Cathmor sub domo super humo.
Tunc erit Solmala (inutilis) sine usu [virum.
In medio augore (sola) secum ipsa propter aegritam

TEMORA

CARMEN QUINTUM.

TEMORA

CARMEN QUINTUM.

Carminis V. Argumentum.

Poeta, Conæ lyram paucis allocutus, exercitus ex utrâque Lubaris fluvii ripâ dispositos describit. Folano imperium Fingal mandat; Gallo tamen Mornæ filio, qui in manu vulnus prœlio superiori acceperat, ut suo adjuvet consilio, imperat. Belgarum copiarum Foldathus dux constituitur. Mutuus utriusque partis impetus describitur. Fortia Folani facinora. Rothmarem et Culminum occidit. Ut verò altero agmine vincit Folanus, alterum Foldathus vehementèr urget. Dermidem Duthnonis filium vulnerat, totumque agmen fugat. Dermidis secum reputat, et tandem Foldathum manu suâ adortus sustinere statuit. Principibus his duobus sibi invicem appropinquantibus, in Dermidis auxilium Folanus subitò advenit; Foldathum petit atque interficit. Quo modo se in Foldathum mortuum gesserit Malthus. Universum Belgarum exercitum in fugam Folanus convertit. Clathô istius herois matre compellatâ, hic liber exit.

TIGHMORA.

DUAN V.

v. 1–17.

Thus', tha chòmhnuidh am measg nan sgiath,
Tha cho arda sa' chiar thalla,
A chlarsach, o d' aite thig sìos,
Is cluinneam gu mìn do ghuth.
Mhic Alpinn, buail-sa an teud;
Mosgail 'anam do 'n treun bhard:
Ghluais torman shruth Lora uam fhéin
Coi'-thional nan sgeul a bha ann.
Mi seasadh an nialaibh nam bliadhna,
'S gann am fosgladh 's is ciar na dh'fhalbh;
'Nuair a thig dhomh an sealladh gun deanamh,
Tha e doilleir ag iadhadh m' an àm.
Cluinneam thus' a chlarsach o Shelma;
Tillidh m' anam gu dàna dhomh féin,
Mar aiteal na gaoithe tha mall,
Thogas grian o shàmhchair nan gleann,
Aite còmhnuidh do 'n dall cheò.

TEMORA.

CARMEN V.

v. 1–17.

O TU, quæ habitas in mediis clypeis,
Quæ es adeo ardua in fusco domicilio,
O cithara, à tuo loco veni deorsum,
Et audiam molliter tuam vocem.
Nate Alpino, pelle tu chordam;
Expergefacito suum animum strenuo bardo:
Amovit murmur rivi Loræ à me ipso
Turbam historiarum quæ fuerunt.
Me superstite in nubibus annorum,
Est angusta earum apertura et fuscum id quod abiit;
Quando venit ad me earum aspectus sine formâ,
Est is caliginosus se-obliquans circa eorum tempus.
Audiam te, O cithara de Selma;
Redibit meus animus ad carmina mihi ipsi,
Sicut aura venti qui est lentus,
Quam tollit sol è tranquillitate vallium,
Loco habitationis cæcæ nebulæ.

Tha Lubar a' dealradh a' m' fhianuis
Is i taomadh gu fiar ro' ghleann;
Air gach taobh air cruachaibh nach ìosal
Ard choltach nan righre gu h-ard;
An sluagh a' taomadh dlùth m' an cuairt,
Ag aomadh suas gu guth nan triath,
Mar gu 'n labhradh an sinns're o stuadh
A' tearnadh o fhuair ghaoith nan sliabh.
Iadsa mar charraigibh shuas,
An ciar cheann fo bhuaireadh nan craobh,
An stoirm is ceò a' snàmh m' an cuairt:
Ard air an aomadh tha sruth
A' taomadh a chobhair air gaoith.
Fo fhocalaibh arda righ Atha
Thaom Eirinn gun tàmh air an raon
Mar fhuaim, nach 'eil faoin, o dhealan;
Garbh chearbach an tearnadh gu Lubar,
Rompa Foldath as-ùr le 'cheumaibh.
Thréig an righ an raon do bheinn;
Shuidh e sìos fo gheugaibh daraich:
Tha siubhal nan sruthan ris féin;
Thog e dealradh nam beuda thairis,
Sleagh alluidh nan righ bha 'na làimh;
Bu dhealradh ise féin do shluagh
An garbh mheadhon a' chruaidh chòmhraig.
Teann air sheas ainnir nan triath,
Nighean Chonmhoir nan sgiath gorma,
Glan aomadh ri carraig 's i fann:

Est Lubar coruscans in meo conspectu
Se-fundens flexuose per vallem ;
In singulo latere super tumulis haud humilibus
Ardua est species regum sublimè ;
Eorum exercitibus se-fundentibus arctè in circuitum,
Et se-inclinantibus sursum ad vocem principum,
Quasi loquerentur eorum majores ex nube
Descendentes à frigido vento clivorum.
Ipsi (sunt) velut rupes suprà,
Earum fusco capite sub jactatû arborum,
Procellis et nebulis natantibus in circuitum :
Sublimè super earum acclivitate est torrens
Effundens suam spumam super ventum.
Sub dictis arduis regis Athæ
Fudit-se Ierne sine requie in campum
Sicut sonitus, qui non est languidus, à fulgure ;
(Fuit) vastè-fimbriatus eorum descensus ad Lubarem,
Ante eos Foldatho denuo cum ejus passibus.
Reliquit rex campum (petens) montem ;
Sedit ille deorsum sub ramis quernis :
Est cursus rivorum juxta ipsum ;
Tollebat coruscationem damnorum supra se,
Hastam tremendam regum, quæ erat in ejus manu ;
Erat lumen ea ipsa suo populo
In aspero (concursu) medio duri certaminis.
Prope eum stabat virgo principum,
Filia Conmoris clypeorum cæruleorum,
Elegans se-inclinans ad rupem, eâ languida :

Cha bu shòlas dhìse an strì;
Cha robh anam na mìne mu fhuil.
Tha gleannan uaine sgaoilte thall
Aig iomal meall o' n glaine sruth;
An sàmhchair tha ghrian air an àld,
'S a' tearnadh o 'n ard na ruaidh:
Orrasa bha sùile nam beus
Measg smuaintibh bha 'g éirigh 'na cliabh.
Chunnaic Fionnghal air an ard
Treun mhac Bhorbair, ant sàir Dhubhail:
Chunnaic Eirinn gu domhail a nall
Fo sgiathaibh nan carn an dùbhra.
Bhuail e copan, comhara chòmhraig,
Caismeachd do mhòr shluagh gu géilleadh,
'Nuair chuireadh e romp' a sheòda
Gu leirg o 'm bi mòrchuis ag éirigh.
'S lìonar ghluais na sleagha fo ghréin,
Fuaim nan sgiath a freagradh m' an cuairt,
Cha robh eagal ag iadhadh mar nial
Measg coi'-thional gailbheach nan sluagh;
Bha esa féin an righ ri 'n taobh,
A neart nach faoin o Shelma thall.
Bha sòlas a' dealradh m' an laoch;
Chualas gu caoin a ghuth mall.
" Mar imeachd na gaoith' air an stuadh
Sìol Shelma nam fuaim dol sìos;
Tha iadsa mar uisge o chruaich,
Nach caisgear am buaireadh a strì.

Non erat gaudium ei luctamen;
Non erat animus benignæ circa sanguinem.
Est convallis viridis expansa ex adverso
Ad extremitatem molis, unde et purissimus rivus;
In tranquillitate est sol super rivulo,
Et sunt descendentes ex alto rufæ-capreæ:
Versùs eas erant oculi venustatum
Inter cogitationes quæ surgebant in ejus pectore.
Vidit Fingal in alto
Strenuum filium Borbaris, egregii Duthulis:
Vidit Iernen (venientem) densè huc
Sub alis saxetorum in obscuritate.
Percussit ille umbonem, signum certaminis,
Monitionem suo magno populo parendi,
Cum mitteret ille præ-iis suos heroas
In clivum unde esset gloria oritura.
Numerosæ processerunt hastæ sub sole,
Sonitu clypeorum respondente in circuitum.
Non fuit metus circumiens ut nubes
Inter conventum frementem exercituum;
Erat ille ipse rex circa eorum latus,
Robur haud imbecillum à Selma ex adverso.
Erat gaudium coruscans circa bellatorem;
Audita est benignè ejus vox lenta.
" Instar cursûs venti super undâ
Semen Selmæ sonituum est iens deorsum;
Sunt illi sicut flumen à præcipitio,
Cui non resistitur in tumultu sui impetûs.

A so féin a ghluaiseas mo chliu
Chuir ainm dhomh as-ùr o 'n tìr;
Cha robh mi mo dhearrsa air chùl,
Bhur ceumans' a dlùthadh a m' dhéigh.
Cha robh mi féin mar chruth bha faoin,
A' dubhadh baoth 'n ur fianuis thall.
Cha bu thorrunn mo ghuth do laoich;
O mo shùilibh cha taomadh am bàs.
'Nuair a thigeadh sliochd mòirchuis gun fheum,
Cha tuiteadh iad féin fo mo rosg
Fo dhì-chuimhn an talla nan teud,
Mar dhubh-cheò o bheinn a síoladh.
Tha dealan ùr dol suas bhur còir:
Cha lìonor an còmhrag a cheuma;
Cha lìonor; ach tha e gu còrr.
Cumaibh 'n dubh-chiabh òg o éiginn;
Thugaibh air ais Fillean le sòlas.
Na dhéigh so bidh 'chòmhrag 'na aonar.
Tha dhealbhsa mar shinns're nan còrr ghnìomh;
Tha 'anam mar dhealan an cliu.
Mhòir mhic Mhorni a' mhòir charbaid,
Biodh do cheuma a' falbhh m' an òg;
Biodh do ghlaodh 'na chluais le garbh ghuth
O chearb is o fhalbhan a' chòmhraig.
Cha 'n ann gun fhios tha feum do thriath
Ard bhriseadh nan sgiath an comhstrì."

Shìn an righ a cheum gun dàil
Gu ard charraig chathair Chormuil;

Ex hoc ipso procedet mea fama
Mittens nomen mihi denovo ex (hac) terrâ;
Non fui ego coruscatio ad tergum,
Vestris passibus approperantibus me pone.
Non fui ego velut forma quæ erat imbecilla,
Nigrescens inaniter in vestro conspectu ex adverso;
Non fuit tonitru mea vox bellatoribus;
A meis oculis haud effundebatur eorum mors.
Quando veniret proles superbiæ sine vi,
Non cadebant illi ipsi sub meum conspectum
Sub oblivione in aula chordarum,
Sicut atra nebula de monte subsidentes.
Est fulgur novum iens sursum vobis coram:
Haud sunt plurimi in certamine ejus passus;
Haud plurimi; at est ille egregius.
Conservate nigrum-cirrum novum ab angustiis;
Reducite retro Folanem cum lætitiâ.
Posthàc erit ejus certamen in solitudine.
Est structura ejus ut proavorum egregiorum factorum;
Est ejus animus instar fulguris in famâ.
Magne fili Mornæ magni currûs,
Sint tui passus euntes circa juvenem;
Sit tuus clamor in ejus aure cum ingente voce
E limbo et e motu ejus certaminis.
Non est sine peritia quod prodest principi
Altè frangere clypeos in concertatione."
Tetendit rex gradum sine mora
Ad arduam rupem cathedræ Cormulis;

O àm gu àm bhuail dearrsa thall
A ghorm-sgiath nam ball 's na mòirchuis.
'Nuair ghluaiseas mall ard righ nan triath,
Tha 'shùil a sealltuinn borb o 'thaobh
Mu shiubhal nan daoin' a' dùnadh.
Leth liath a bha chiabha sa' ghaoith
M' a ghnùis nach robh faoin fo dhùbhra,
A thuar a' lasadh le sòlas fiar,
Mise dorchadh 's a' triall 'na dhéigh.
A nis a thàinig Gall an triath,
A sgiath bhallach air iall ri laoch;
Labhair e, 's e grad a' dol sìos;
" Mhic Fionnghail tog sgiath ri m' thaobh,
Tog ard ri mo thaobh i, thréin;
Saoilidh nàimhde gu 'r feum mo shleagh,
'S iad 'g a faicinn a' soills' an mo làimh.
Ma thuiteas mi, thréin, air chruaich,
Ceil, Oisein, an uaigh air an raon,
Cha 'n imrich an làmh so a' chruaidh.
Na cluinnear orm luaidh tha faoin;
Na cluinneadh ainnir chaomh mi féin,
'S i deargadh fo bheus a ciabha.
Fhillein, fo shùilean an righ
Na dì chuimhn dhuinn strì nam beum;
C' uim a thigeadh na gaisgich o 'n fhrìth
Thoirt cobhair do raon a tha 'm feum."
Leum an sonn an trom an t-sluaigh,
Sgiath bhallach a' fuaim r'a thaobh.

De tempore in tempus percussit fulgor ex adverso
Ejus cæruleum clypeum umbonum et superbiæ.
Quando procedit tardus arduus rex principum,
Est ejus oculus despiciens sævè de latere
Circa cursum virorum se-inter claudentium.
Semicani erant ejus cincinni in vento [ritate,
Circa ejus vultum, qui non erat languidus sub obscu-
Ejus colore flammescente cum lætitiâ ferâ,
Me caligante et eunte eum pone.
Nunc venit Gallus princeps,
Ejus clypeo umbonigero in loro ad bellatorem;
Locutus est ille, et eo ocyus eunte deorsum;
"Fili Fingalis, tolle clypeum ad meum latus,
Tolle altè ad meum latus illud, o strenue;
Credent hostes quod usui est mea hasta,
Illis eam conspicientibus in luce in mea manu.
Si cadam ego, strenue, super colle,
Cela, Ossiane, sepulchrum super campo,
Haud sustinet manus hæc durum-(gladium).
Ne audiatur de me mentio quæ est vana;
Ne audiat uxor blanda de me ipso,
Eâ erubescente sub venustate suorum cirrorum.
O Folan, sub oculis regis
Ne oblivio sit nobis certatio plagarum;
Quare veniant heroes à saltu
Ad ferendum opem aciei quæ est in necessitate."
Prosiluit bellator in (frequentiam) gravitatem populi,
Clypeo variegato sonante ad ejus latus.

Lean mo ghuth treun garbh-ghnìomh nam buadh
Roi' 'astar gu bualadh nan laoch.
" C' uim a thuiteadh mac Mhorni san ùir
Gun aithris a chliu an Eirinn?
Tha gnìomha nan gaisgeach air chùl,
Gun chuimhne, gun diù ri éirigh;
Tha 'n astar gun stoirm air an raon;
Cha cluinnear gu faoin an guth,"
Mo shòlas mu cheumaibh an triath,
Mo thriall gu carraig an righ,
E suidhe an seachran a chiabha
Measg gaoith nan carn liath 's nam frìth.
Mar bhruachaibh dubh an sluagh ag aomadh
Gu chéile aig taomadh na Lubair,
So Foldath mar chaol nial air beinn,
Og Fhillean a dealradh o dhùbhra:
Gach aon fhear le 'shleagh anns an t-sruth
A' taomadh a ghuth fo gharbh chòmhraig.
Bhuail Gall copan Shelma nam fuaim;
Thuit an sluagh an cruadal a' bhlàir.
Mar a thaomas dà àld o chruaich,
Bha cruaidh air chruaidh a dealradh thall,
Dà àld thig o 'n aonach le fuaim
O dhà charraig ghruamach nan carn
'S iad a' measgadh an geal chobhair shìos.
Faicse mac a' chliu air sliabh
E gearradh sìos ard neart an t-sluaigh!
Tha 'm bàs air an osaig m' an triath,

Secuta est mea vox valida ingentia facta victoriarum
Per iter usque ad percussionem bellatorum.
" Quare caderet filius Mornæ in tellurem
Sine recitatione ejus famæ in Ierne?
Sunt facta bellatorum à tergo,
Sine recordatione, sine hodie surgendo;
Est eorum iter sine procellâ super campo;
Haud auditur languidè eorum vox,"
Meo gaudio circa passus principis,
Et meo itinere ad rupem regis,
Illo sedente in vagatione suorum capillorum
Inter ventum saxetorum canorum et saltuum. [tibus
Instar crepidinum atrarum exercitibus se-inclinan-
Ad se mutuo ad flumen Lubaris,
Ecce Foldathum sicut angustam nubem super monte,
Juvenem Folanem coruscantem ex obscuritate:
Quemque virum cum ejus hastâ in flumine
Effundentem suam vocem sub aspero certamine.
Percussit Gallus umbonem Selmæ sonituum;
(Irruit) cecidit populus in crudum-periculum prœlii.
Ut effundunt-se duo torrentes à præcipitiis,
Erat durum super duro-(ferro) coruscans ex adverso,
Duo torrentes qui veniunt à jugis cum fremitu
A duabus rupibus torvis saxetorum
Miscentes albam spumam infra.
Aspice tu filium famæ super clivo
Cædentem deorsum arduum robur populi!
Est mors super flamine circa principem,

Na gaisgich gu 'n trian gun bhuaidh
Mu astar Fhillein an cruas blàir.
Rothmar, sgiath chopach a shluaigh,
Aig dà charraig shuas fo bheumaibh;
Dà dharaig fo ghaoith o stuaidh
An geuga m'a chruaidh a' leumadh.
Phlaoisg e 'shùile dorcha thall
Ag iadhadh mall m'a chairde féin,
'S e feitheamh an sàmhchair ri Fillean.
Chunnaic an righ an còmhrag treun;
Bha 'anam ag éirigh gun fhìamh.
Mar thuiteas clach Lòda le fuaim
O iomall cruaiche nan druim ard,
'Nuair thogas taibhs an talamh shuas,
Thuit Rothmar nan cruaidh sgiath air làr.
Teann air bha do cheuma, Chùilmhìn;
Thàinig òg nan ciabh ùr fo dheoir;
Ghearr e 'n osag le beumaibh o chùlaobh,
Roimh mheasgadh an dealradh nan lann
Ri Fillean do nach gann a' bhuaidh.
Chuir e bogha fo thaifeid réidh,
Le Rothmar nan ceud sruth shuas;
Bha 'n comhara mu ruaidh sa' bheinn,
'S gath gréin' a' leum thar chruaich.
C' uim, a mhic Chùl-àluinn nam beus,
C' uim, a Chùilmhìn gu treun dhearrsa?
Gath tein e tha losgadh m' an cuairt;
Teich gu luath, a mhic Chùl-aluinn;

Bellatores usque ad eorum tertiam partem sine vic-
Circa iter Folanis in duris-(rebus) prœlii. [toriâ
Est Rathmor, clypeus umboniger sui populi,
Apud duas rupes supra sub plagis;
Duabus quercubus sub vento ex undis [bus.
Et earum ramis circa ejus duram-armaturam salienti-
Aperuit ille suos oculos torvus ex adverso
Obliquantes-se tardè circa suos amicos ipsius,
Ipso expectante in tranquillitate Folanem.
Vidit rex certamen strenuum;
Erat ejus animus surgens sine metu.
Sicut cadit saxum Lodæ cum sonitu
Ab extremitate præcipitii Drumardæ,
Cum levat spectrum terram sursum,
Cecidit Rothmar durorum clypeorum ad humum.
Prope eum erant tui passus, Culmine;
Venit juvenis capillorum nitidorum sub lacrymis;
Secabat ille auram cum plagis à tergo,
Antequam misceretur in coruscatione telorum
Cum Folane, cui non erat angusta victoria.
Ponebat ille arcum sub nervum tentum
Cum Rothmare centum rivorum suprà;
Erant eorum observationes circa rufas in monte,
Radio solis saliente trans colles.
Quamobrem, fili Culallinis venustatum, [tionem?
Quamobrem, o Culmine, (is) ad strenuam corusca-
Est telum ignis ille qui urit in circuitum;
Fuge ocyùs, o fili Culallinis;

Cha bu choimeas bhur n-aithriche féin
Ann an comhstri nam beum air raon.
Tha màthair Chùilmhìn anns an talla,
A sùil air gorm chlàra nan sruth;
Tha fiar ghaoth ag éirigh o fhairge
Ag iadhadh 's a tarruing gu dubh
Mu chruth is mu thaibhs a mic;
Tha donnal chon 'nan àite féin,
A sgiath gun fheum san tall' am fuil.
" Na thuit thu, a mhòir chia bha treun
An còmhrag nam beud an Eirinn!"
Mar ruadhaig fo fhiui gu dìomhair
Sìnnte sìos m' a sruthanaibh féin;
Chi sealgair an luighean gu fheum
Bidh cuimhne a ceum 'na chliabh:
Mar sin a shìnear mac Chùil-àluinn
Fo shùile an t-sàir air sliabh,
Barr a chiabh' an sruthan caol,
Fuil a briseadh air aomadh a sgéithe.
Bha làmh san àm air lann gun bheud,
A chruaidh a thréig an treun an cunnart.
" Thuit thu," thuirt Fillean, 's e brònach,
" Ma 's an cualadh air chòir do chliu.
Chuir d' athair air feachd thu le còmhrag;
Tha 'bharail gu 'n cluinn e as ùr
Do gnìomha a' dlùthadh m'a chluais.
Tha e liath aig a shruthaibh féin;
Tha 'shùil air Moiléna nan sìan;

Haud erant pares vestri patres ipsorum
In contentione plagarum super campo.
Est mater Culmini in aulâ,
Oculo ejus versùs cærulea plana rivorum;
Est ferus ventus surgens à mari
Se-obliquans et se trahens atrum
Circa formam et spectrum sui filii;
Est ululatus canum in loco ipsorum,
Ejus clypeus sine usu in aulâ in sanguine.
"Num cecidisti tu, magne vir, qui eras strenuus
In certamine damnorum in Ierne!"
Instar rufæ-(capreæ) sub sagittâ secretò
Extensæ deorsum circa rivulos suos ipsius;
Cernet venator talum sine vi
Erit memoria ejus passuum in ejus pectore:
Hoc modo extenditur filius Culallinis
Sub oculis egregii-viri super clivo,
Extremo ejus cirrhorum in rivulo angusto,
Et sanguine erumpente super inclinationem ejus clypei.
Erat ejus manus in eo tempore super gladio sine damno,
Duro-telo quod defecit strenuum in periculo.
"Cecidisti tu," dixit Folan, atque ipso mœsto,
"Priusquam audita est probè tua fama.
Præfecit tuus pater exercitui te cum bello;
Est ejus opinio quod audiet ille denuo
Tua facta accedentia ad suam aurem.
Est ille canus ad suos rivos ipsius;
Est ejus oculus versùs Molenam nimborum;

Ach cha till thu gu sìorruidh, a threin,
Le faoibh o do cheud nàimhdibh."
Thaom Fillean an ruaig thar Eirinn,
Es' a leantuinn ro' threun fhuaim an raoin.
Ach triath air thriath thuit Mòrbheinn sìos
Fo dhubh fheirg gun chéill' Fholdaith.
Fada thall air slios nan sliabh
Le tuille a's trian de chòmhrag.
Sheas Dearmud an àigh fo ghruaim,
Sìol Shelma m' an cuairt a' taomadh.
Bhris Foldath a sgiath fo 'lainn;
Theich a shluagh gu mall air sliabh.
An sin thuirt an nàmhaid le mòrchuis,
" Theich iadsa, a's thòisich mo chliu.
A Mhalthos, gu Cathmor nam mòr ghnìomh,
Cuireadh faire air mòr thonn a' chuain;
Air talamh tuitidh nàmhaid treun;
Mu lochan fo bheinn bidh 'uaigh;
Cha 'n éirich fonn mharbh-rann da féin;
Bidh thanas gun fheum fo ghruaim
An ceò mu lòn cuilceach a' chàthair."
Chuala Malthos an smuainte ciar
A dhearg shùil cur sìos is sàmhach;
Math 'aithne air mòirchuis an triath':
Chuir e shealladh mu 'n righ air ard bheinn;
Thionndaidh e an dorchadh a chléibh
Is bhuail an treun a lann an còmhrag.
An caol ghleannan Chlòna fo dhubh

At non redibis tu in æternum, o strenue,
Cum exuviis à tuis primis hostibus."
Effudit Folan fugam super Iernen,
Ipse insequens per vehementem sonitum aciei.
At princeps super principem, cecidit Morven deorsum
Sub atrâ irâ sine ratione Foldathi.
Longè ex adverso super latere clivorum
Cum pluribus quam tertiâ (parte) certaminis *
Stetit Dermid faustitatis sub torvitate;
Prole Selmæ in circuitum se-fundente.
Fregit Foldathus ejus clypeum sub suo telo;
Fugit ejus populus tardè super clivum.
In illo-(tempore) dixit hostis cum superbia,
" Fugerunt illi, et cœpit mea fama.
O Malthe, ad Cathmorem magnorum facinorum,
Ponat vigiliam ad magnam undam oceani;
In terrâ cadet hostis strenuus;
Juxta lacusculum sub monte erit ejus sepulchrum;
Non surget cantus næniarum illi ipsi;
Erit ejus spectrum sine vi sub tetricitate
In nebulâ circa pratum paludosum arundineum musci."
Audivit Malthus in cogitationibus fuscis
Suum rubrum oculum mittens deorsum et tacitus;
Est optima ejus notitia de superbiâ principis:
(Direxit) misit ille suum intuitum ad regem in alto
Vertit-se ille in tenebris sui pectoris [monte;
Et immisit strenuus suum telum in certamen.
In angustâ convalle Clonæ sub nigrore

* i. e. exercitus.

Tha aomadh dhà chraoibh thar an t-sruth;
An sin a sheas sàmhach am bròn
Sìol Dhuthno nan còmhrag còrr;
Fuil a taomadh 's ag iadhadh m'a thaobh,
A sgiath sgoillt' is briste air raon.
Ri carraig a sheas a shleagh mhòr.
C' uim, a Dhearmuid, cho dubhach do bhròn?
" Tha mi cluinntinn garbh fhuaim a' chòmhraig
Mo chairde air chòmhnard leò féin,
Mo cheuma gu mall, air a' mhòr mhagh;
Sgiath bhriste an comhstri gun fheum.
'M bi esan a ghnàth fo bhuaidh?
Bidh Dearmud san uaigh le cliu,
Seal mu 'n éirich an dùbhra suas.
Gairmidh mi thusa gu còmhrag,
Is tach'ream ri mòrchuis Fholdaith."
Ghlac e shleagh le sòlas ciar,
Mac Mhorni an triath g' a thaobh.
" Mhic Dhuthno, caisg-sa do luaths;
Tha do cheuma gun tuar fo fhuil;
Cha leat-sa garbh chopan do sgéith;
C' uim a thuiteadh an triath gun airm?"
" Shìl Mhorni, dhomhsa do sgiath;
Is tric a dh' aom i sìos an còmhrag:
Caisgidh mi shiubhal air sliabh.
Shìl Morni, faic clach air chòmhnard;
Clach a thog a liath cheann suas
Roi' 'n fheur a tha fuaim an gaoith:

Est inclinatio duarum arborum super flumen;
Illic stetit tacitus in mœrore
Semen Duthnonis certaminum eximiorum;
Sanguine se-effundente et circumdante ejus latus,
Ejus clypeo fisso et fracto super campo.
Ad rupem stabat ejus hasta magna.
Quare, o Dermid, ita tristis tuus luctus?
"Sum ego audiens asperum sonitum certaminis
Et meos amicos in planitie (solos) secum ipsis,
Meis passibus tardis super magno agro,
Et clypeo fracto in concertatione (inutili) sine usu.
An erit ille semper sub victoria?*
Erit Dermid in sepulchro cum gloria,
Paulo antequam surgat obscuritas sursum.
Vocabo ego tete ad certamen,
Et occurram ego superbiæ Foldathi."
Prehendit ille suam hastam cum gaudio fusco,
Filio Mornæ principe juxta ejus latus.
"Nate Duthnone, reprime tu tuam celeritatem;
Sunt tui passus sine colore sub sanguine;
Haud est tibi cæruleus umbo tui clypei;
Quare cadat princeps sine armis?"
"Semen Mornæ, mihi (trade) tuum clypeum;
Sæpius inflexit ille deorsum certamen:
Sistam ego ejus iter super campo.
Semen Mornæ, ecce saxum in planitie;
Saxum, quod sustulit ejus canum caput supra
Per gramen, quod sonat in vento:

* i. e. victor.

Tha treun do mo chinneadh san uaigh ;
Taisg an sin mi suas san oidhche."
Ghluais e gu mall air a' chruaich ;
Chunnaic e fo bhuaireadh an raon,
Garbh dhearrsa a' chòmhraig dol suas
Briseadh mu 'n cuairt da gu claon.
Mar lasair an oidhche sa' ghleann
Ag éirigh fada thall san fhraoch,
A nis a' mùchadh fo mhùig a ceann,
A nis a' togail a dearg shruth baoth
'N àm éirigh is aomadh nan gaoth :
Mar sin fhéin a thachair còmhrag
Sùile Dhearmuid na mòir sgéith.
Roimh shluagh bha ceuma mòr an Fholdaith
Mar chiar luing air faobhar nan stuadh,
'Nuair a ghluaiseas i mach o dhà Innis
Dol air h-aghairt 's a' tilleadh air chuan
Measg bhuaireidh an fhuair ghairbh ré.
Chunnaic Dearmud le feirg a thriall ;
Chuir e suas gu 'thrian a neart ;
Ach threig e cheumaibh air sliabh ;
Thuit deura o threun nam feart.
Chuir e stoc athar fo fhuaim ;
Bhuail e tri chuairt a mhòr sgiath ;
Tri chuairt a ghairm e ceann an t-sluaigh :
Chuala Foldath e shuas, an triath,
Measg gàire is fuaim a' chòmhraig.
Chunnaic Foldath le sòlas an treun ;

Sunt strenui de mea gente in sepulchro ;
Conde illic me sursum in nocte."
Movit-se ille tardè super collem ;
Vidit ille sub tumultu aciem,
Asperam coruscationem certaminis euntem sursum
Et erumpentem in circuitum illi obliquè.
Ut flamma in nocte in valle
Surgens procul ex adverso in erica,
Nunc suffocans sub vapore suum caput,
Nunc tollens suum rutilum flumen insanum
In tempore ortûs et inclinationis ventorum :
Hoc modo ipso occurrit certamen
Oculis Dermidis magni clypei.
Ante ejus exercitum sunt passus magni Foldathi
Instar fuscæ navis in summo undarum,
Quando movetur illa extrà è duabus insulis
Pergens prorsum et revertens super oceano
Inter tumultum frigidæ spatiosæ lunæ.
Vidit Dermid cum ira ejus iter ; [suas vires ;
(Intendit) misit ille sursum usque ad tertiam (partem)
At defecerunt illæ ejus passus super clivo ;
Ceciderunt lacrymæ à strenuo virtutum.
Misit ille cornu patris sub sonitum ;
Percussit ille ter suum magnum clypeum ;
Ter vocavit ille caput populi :
Audivit Foldathus eum supra, princeps,
Inter fremitum et sonitum certaminis.
Conspicatus est Foldathus eum gaudio strenuum ;

Thog e suas gu feum a shleagh,
Is i nighte gu leth am fuil.
Mar charraig a's ruadh shrutha claon
A' taomadh dearg le 'taobh an stoirm;
Mar sin fo sheachran fal' an laoch,
Ciar cheannard nan daoine fo airm.
Air gach taobh a dh' aom an sluagh
O chomhstri gu buaidh an dà righ.
Thog mar aon am faobhair suas—
Grad thàinig an cruaidh na Selma
Fillean o iomall an t-sluaigh.
Tri ceuman air ais a dh' aom Foldath
O 'n dearrsa bhuail claon a shùilean,
A thàinig mar dhealan o nial,
Chur dìon air triath bha fo leoin.
Sheas e 's e fàs suas am mòrchuis
Gairm uile gu còmhrag a' chruaidh.
Mar thach'reas air sgiathaibh leathan treun
Dà iolair air éiginn an gaoith'
A' strì air an itibh gu léir,
Ghluais grad gu beud an dà shaoi.
Ma seach tha ceuma nan righ
Air aghairt gu strì o 'n dà chruaich;
Bha 'n còmhrag a' ciaradh dol sìos
Air an lannaibh fo chli nam buadh.
Bha sòlas nan treun ann do chliabh,
A Chathmhoir air faobhar nan sliabh,
An sòlas tha dìomhair a ghnàth

Sustulit ille sursum ad rem gerendam suam hastam,
Eâque lotâ dimidiatim in sanguine.
Ut rupes, rubris rivulis obliquis
Se-fundentibus rutilos per ejus latus in procella;
Sic (erat) sub erratione sanguinis heros,
Fuscus ductor virorum sub armis.
In singulo latere inclinavit-se populus
A concertatione pro victoriâ duorum regum.
Sustulerunt (simul) ut unus acies-telorum sursus—
Ocyus venit in durâ-armaturâ Selmæ
Folan ab extremo populi.
Tres passus retro inclinavit-se Foldathus
A coruscamine quod percussit obliquè suos oculos,
Quod venit ut fulgur à nube
Ut præstaret munimen principi qui erat sub vulnere.
Stetit ille crescens sursum in superbiâ
Et vocans omnes ad certamen ejus duri-(ferri).
Sicut occurrunt sibi-mutuo super alis latis validis
Duæ aquilæ cum difficultate in vento
Contendentes super suis pennis omnibus,
Moverunt-se ocyus ad damnum duo heroes.
Vicissim sunt passus regum
Progredientes ad certamen à duobus tumulis;
Erat eorum certamen fuscè iens deorsum
Super eorum armis sub vi victoriarum.
Erat lætitia strenuorum in tuo pectore,
O Cathmor in extremo clivorum,
Lætitia quæ est secreta de more

'N àm éirigh cunnairt nan sàr.
Cha do lùb a shùile mu shliabh;
Bha shealladh ag iadhadh gu h-ard
Mu righ Shelma a b' àilghiosaich tuar.
Chunnaic e a ghluasad air Mòra
Am mòrchuis a chòrr arma.
Thuit Foldath gu mall air a sgéith,
Sleagh Fhillein ro' thriath gu làr:
Cha do choimhid an t-òig-fhear gu 'thrian
Cur roimhe nan ceuda sa' bhlàr.
Ghluais suas do ceud ghuthaibh a' bhàis—
"Mhic Fhionnghail bi mall an triall.
Nach fhaic thu cruth àillidh tha thall,
Dubh chomhara mharbh air sliabh?
Na dùisg-sa righ Eirinn as-ùr,
Mhic Chlatho nan sùile gorma."
Chunnaic Malthos am Foldath air làr
Is dhorchaich an sàr mu 'n triath;
Ghluais gàmhlas o 'anam gu bàrr,
Mar charraig am fàsach nan sliabh,
Air an iadhadh gu dubh sruth nan sìan,
'Nuair a dh' imicheas sìos ceò mall,
Na cranna a seacadh gu 'n trian,
Fo osagaibh ciar-dhubh nan carn.
Labhair e ri triath fo bhàs,
A' foineachadh o shàr m'a uaigh;
"An éirich do liath chlach an Ullin,
No air Mòma nan iomadh coill',

In tempore, quo oritur periculum egregiorum.
Non se flexerunt ejus oculi circa aciem;
Erat ejus intuitus se-circumflectens in altum
Circa regem Selmæ, cujus erat lætissimus vultus.
Vidit ille ejus motum super Morâ
In superbiâ eximiorum armorum.
Cecidit Foldathus lentè super clypeum,
Hastâ Folanis per principem usque ad humum:
Non adspexit juvenis usque ad ejus tertiam partem
Agens præ se centurias in prœlio.
Moverunt-se sursum ei centum voces mortis—
" Fili Fingalis, esto lentus in itinere.
Nonne vides tu formam decoram quæ est ex adverso,
Nigrum signum mortis super clivo?
Ne expergefacito regem Iernes denuo,
Fili Clathus oculorum cæruleorum."
Conspicatus est Malthus Foldathum super humo,
Et caligavit heros propter principem;
Movit-se odium ab ejus animo usque ad summum,
Ipso instar rupis in desertis clivorum,
Super quam se-obliquat atrè rivulus nimborum,
Quando vadit deorsum nebula tarda,
Arboribus arescentibus usque ad earum tertiam partem
Sub flaminibus fusco-atris saxetorum.
Locutus est ille ad principem sub morte,
Quærens ab egregio de suo sepulchro;
" Surgetne tuum canum saxum in Ullina,
An super Moma multarum sylvarum,

Anns an coimhead an solus gu dìomhair
Air gorm-shruth Dhalriabhaich nan carn?
An sin tha ceuma mall na h-òigh',
Do nighean chòrr nan gorm shùil, Léna."

"An cuimhne dhuit is', a thriath,
Gun mhac dhomh ag iadhath mo dhéigh,
Gun òg dhomh gu còmhrag air sliabh,
Gu mise a dhìoladh, a thréin?
A Mhalthos, chaidh mo dhìoladh féin;
Cha robh mise, a thréin, an sìth;
Tog uaigh do na mharbh mi sa' bheinn
M' an cuairt do thigh caol gun bhrìgh.
Is tric a thig mi sìos gu luath
O osaig gu h-uaighibh mo nàimhde,
'Nuair chi mi iad a' sgaoileadh shuas
Feur fada fo ghluasad nan gaoth."

Ghreas 'anam a null le fuaim
Gu caol ghleann fo chruachaibh Mhòma;
Thàinig e an aisling gun tuar
Gu dearrsa Léna a' stuaim chòmhraidh',
'S i cadal mu shruth an Dalruaidh
Air tilleadh o ruaig nam fiadh.
Bha bogha caoin ri taobh na h-òigh
Gun taifeid, na h-osaga tlàth a snàmh
Mu h-uchd bàn le 'ciabhaibh:
Fo éididh na h-àille an òige
Shìn air talamh òigh chòrr nan triath.
Dubh-aomadh o chearbaibh nan cruach

In quibus intuetur lux secretò
In cæruleum flumen Dalruæ saxetorum?
Illic sunt passus tardi virginis,
Tuæ filiæ egregiæ cæruleorum oculorum Lenæ."

"An recordatio (est) tibi illa, o princeps, [ponè,
(Cum non sit filius) sine filio mihi obliquè-eunte me
Sine juvene mihi ad certamen in clivo,
Ad me ulciscendum, strenue?
O Malthe, facta est ultio mea ipsius;
Non fui ego, o strenue, in pace;
Eleva sepulchrum iis, quos occidi ego in monte
In circuitum domus angustæ sine substantia.
Sæpe veniam ego deorsum velociter
Ab flamine ad sepulchra meorum hostium
Quando cernam ego ea spargentia supra
Gramen longum sub motu ventorum."

Properavit ejus anima prorsum cum sonitu
Ad angustam vallem sub præcipitiis Momæ;
Venit illa in somnio sine colore
Ad splendorem Lenæ modesti sermonis,
Eâ dormiente juxta flumen Dalruæ
Post reditum à sectandis cervis.
Erat arcus lævis ad latus virginis
Sine nervo, auris mollibus natantibus
Circa ejus sinum candidum cum ejus cirris:
Sub amictu pulchritudinis in juventute
Extendebatur super terrâ virgo eximia principum.
Atrè se-inclinans ab oris tumulorum

Thàinig Foldath gun tuar am fuil ;
Chunnaic is' e air uairibh o stuadh,
E 'g a cheileadh air uairibh an ceò.
A' briseadh fo rachd na deoir
Bha 'fios mu thriath mòr air làr,
Dhise bha 'n dearrsa bu chòrr
O 'anam an uair bu mhòr stoirm.
Bha thusa ma dheireadh air chùl,
A Dhearrsa-Léna nan sùil gorm.
Garbh chearbach o fhuaim shruthan Lubair
Theich Bolga gu cùlaobh nan sliabh ;
Bha Fillean m' an ceumaibh a' dlùthadh ;
Air an fhraoch chuir e dùbhra bàis.
Bha sòlas ard Fhionnghail m'a mhac.
Ghluais Cathmor fo thlachd nan gorm sgiath.
Tréig, a Chlatho nan gorm shùil,
Tréig-sa talla nan ùr theud ;
Faic dearrsa tha dealradh gu' chùl ;
Tha seacadh nan sluagh m'a cheum.
Na coimhid ni 's fhaide 's e dorch' ;
Gu h-eatrom o chaol-mheadhon clàrsaich
Buaileadh òighe nan sàr am fuaim ;
Cha shealgair tha tearnadh o 'n fhàsach,
O dhealta air carnaibh nan ruadh ;
Cha chrom e am bogha air gaoith ;
Cha chaill e 'liath fhiui air magh.
Fada shíos an dearg a' chòmhraig,
Faic comhstri gu dhomail r'a thaobh

Venit Foldathus sine colore in sanguine;
Vidit illa eum nunc e nube,
Et se-celantem nunc in nebula.
Prosilientis sub singultû in lacrymas
Fuit ejus notitia de principe magno super humo,
Illi fuit coruscatio quæ erat eximia
Ab ejus anima, quando erant magnæ procellæ.
Fuisti tu ultima eum ponè,
Dersalena oculorum cæruleorum.
Vastè-fimbriata à sonitu fluentorum Lubaris
Fugit Bolga ad tergum clivorum;
Erat Folan circa eorum vestigia arctè-appropinquans;
Super ericam immittebat ille obscuritatem mortis.
Erat gaudium altum Fingalis circa suum filium.
Movit-se Cathmor sub decore cæruleorum clypeorum.
Relinque, Clatho cæruleorum oculorum,
Relinque tu aulam novarum chordarum;
Aspecta coruscamen quod splendet usque ad tergum;
Quod est arefaciens populos circa ejus gradum.
Ne aspice longius, quoniam caligat;
Leviter ex tenui medio citharæ
Pellant virgines heroum earum sonum;
Non venator est qui descendit à desertis,
A rore super saxetis rufarum;
Non curvat ille arcum super ventum;
Non perdit ille canam sagittam in agro.
Procul infra in rubore certaminis,
Aspice certamen confertum ad ejus latus

Ag imeachd an iadhadh an strì,
Bàs mhìlte a' dìreadh m'a lann.
Tha Fillean mar thanas nan speur,
A thearnas treun o chearb nan sìan;
Tha 'n fhairge am bruaillein fo 'cheum
Is e leumadh o thonn gu tonn;
Tha 'astar a' lasadh 'na dhéigh;
Crathaidh innise an ceud cheann
Air cuan ag éirigh gun bheus thall.
Tréig a Clatho nan gorm shùil,
Tréig-sa talla nan ùr theud.

Euntis in obliquitate concertationis,
Morte millium surgente circa ejus telum.
Est Folan sicut spectrum cœlorum,
Quod descendit violens ab orâ nimborum;
Est æquor (horrescens) in horrore sub ejus passibus
Subsilientis ab unda ad undam;
Est ejus iter flammescens id ponè;
Quatiunt insulæ sua centum capita [verso.
Super oceano surgente (immanè) sine modo ex ad-
Relinque, Clatho cæruleorum oculorum,
Relinque tu aulam novarum chordarum.

TEMORA.

CARMEN SEXTUM.

TEMORA.

CARMEN SEXTUM.

TEMORA.

CARRIED SEXTUM.

Carminis VI. Argumentum.

Hic liber a Fingalis oratione initium sumit, qui Cathmorem suis subsidium ferentem descendere videt. Ossianum ad opem Folano ferendam rex præmittit. Ipse ne prœlium inter filium et Cathmorem spectet, se pone rupem Cormulem condit. Ossianus progreditur. Cathmoris descensus describitur. Ordines suorum turbatas restituit, prœlium instaurat, et priùs ad manus cum Folano ipse venit, quam Ossianus adesse potuit. Ossiani adventu, heroes isti pugnâ absistunt. Ossiano et Cathmore duellum meditantibus nox intervenit. Ad locum quo Cathmor et Folanus conflixerant Ossianus revertitur. Folanum vulnere lethali afflictum, saxo innixum observat. Sermonem conferunt. Moritur Folanus. Ab Ossiano in antro vicino corpus deponitur. Ad Fingalem revertitur exercitus Caledoniorum. Illi suos interroganti, filium esse occisum dicitur. Se ad rupem Cormulem tacitus abstrahit. Ut Fingalis exercitus recedit, Belgæ progrediuntur. Branum e Fingalis canibus unum in Folani clypeo, anti ostium cavernæ quâ jacebat heros ille, cubantem Cathmor repperit. Quid super hac re cogitat. Exercitum tristis petit. Illum patris Borbar-duthulis exemplo solari Malthos conatur. Cathmor quietem petit. Hunc librum, qui circiter mediam noctem ab incepto poemate tertiam finitur, Sul-mallæ carmen concludit.

TIGHMORA.

DUAN VI.

v. 1–17.

" Tha Cathmor ag éirigh sa' charn ;
'N glac Fionnghal an lann o Luno ?
Ciod a thigeadh do 'd chliu-sa san àm,
Mhic Chlatho 'n uchd bhàin 's nan sùil gorm ?
Na tionndaidh do rosgan uam féin,
A nighean nan treun Innisthorc :
Cha chaisg mi do dhearrsa, dheò-gréine,
Tha dealradh air m' anam an nochd.
Eireadh coille chearbach o Mhòra,
Eireadh eadar còmhrag 's mi féin.
C' uim a chítheam an strì so air chòmhnard,
Eagal tuiteam do 'n dubh-chiabhach threun.
Am measg nam fonn, a Charuill, taom
Ard fhuaim nach 'eil faoin o chlàrsaich.
An so tha guth carraig tha caoin,
Liath shiubhal shruth baoth o fhàsach.
Athar Oscair, tog-sa do shleagh ;

TEMORA.

CARMEN VI.

v. 1–17.

" Est Cathmor surgens in saxeto;
An prehendet Fingalis gladium à Lunone?
Quid accideret tuæ famæ eo tempore, [rum?
Fili Clathûs pectoris candidi et oculorum cæruleo-
Ne averte tua lumina à me ipso,
O filia strenuæ Inistorcæ:
Non reprimam ego tuam coruscationem, jubar solis,
Quod resplendet super meam animam hac nocte.
Surgat sylva fimbriata à Mora,
Surgat inter certamen et me ipsum.
Quare cernam certationem hanc super planitie,
Præ metu ne cadat nigro-capillatus strenuus.
Inter modos, o Carrul, funde
Arduum sonum qui non est vanus è citharâ.
In hoc (loco) est vox rupis, quæ est blanda,
Canus cursus fluminis insani e desertis.
Pater Oscaris, tolle tu tuam hastam;

Dìon air magh glan òg nan arma:
Ceil do cheuman o Fhillean san uair.
Mu 'n eol da mi-earbsa m'a chruaidh.
Cha 'n éirich nial uam féin, mo mhac;
Cha bhi do theine fo smachd, a thréin."
Fo charraig cheileadh an sonn
Am fuaim nam fonn o Charull thall;
Mi dealradh an sòlas nach gann,
Sleagh Thighmòra am' làimh 's mi triall.
Chunna' mi air chòmhnard Mhoiléna
Baoth bhruaillean a' chòmhraig ag éirigh;
Strì a' bhàis ag iadhadh gu mall;
Sluaigh a briseadh fo dealradh nan lann.
Bha Fillean mar lasair o speur;
O sgéith gu sgéith garbh cheum an trein;
Leagh còmhrag o fhianuis an laoich
Is e filleadh an raoin fo mhùig.
A nis sìos tha triall gu strì
Mòr Chathmor an righ 'na armaibh;
Sgiath iolair dubh aomadh m' an cuairt
Thar teine a chruaidh cheann-bheirt.
Gun chùram ghluais e ard cheuma
Mar gu' m biodh sealg Eirinn air làimh.
Thog e suas air uairibh a ghuth;
Thionail Eirinn fo dhubh m' an cuairt;
Thionndaidh 'n anama sìos mar shruth
Le iongantas mu 'n ceumaibh 's an tuar;
Mar dhearrsa maidne an treun

Protege in acie purum juvenem armorum :
Cela tuos passus a Folane in (hoc) tempore.
Ne sit nota ei diffidentia de suo duro-(ferro).
Haud surget nubes à me ipso, mi fili ;
Haud erit tuus ignis sub coercitione, o strenue."
Sub rupe celabatur heros
In sonitu cantuum à Carrule ex adverso,
Me coruscante in gaudio haud (exiguo) angusto,
Hastâ Temoræ in meâ manu et me eunte.
Vidi ego super planitie Molenæ
Insanum tumultum certaminis surgentem ;
Luctamen mortis se-obliquans tardè ;
Populos turbatos sub fulgore telorum.
Erat Folan sicut flamma è cœlo ;
A clypeo ad clypeum (erat) ingens passus strenui ;
(Evanuit) liquefactum est certamen è conspectu bel-
Implicantis aciem sub nigrorem-vaporosum. [latoris
Nunc deorsum est pergens ad luctamen
Magnus Cathmor rex in suis armis ;
Alâ aquilæ atrè-se-inclinante in circuitum
Super ignem duræ (galeæ) capitis-machinæ.
Sine cura movit ille arduos passus
Quasi esset venatio Iernes ad manum.
Elevavit ille sursum aliquando suam vocem ;
Convenit Ierne sub nigrore in circuitum ;
Reversi sunt eorum animi deorsum instar fluminis
Cum admiratione circa suos passus et suum timorem ;
Sicut coruscatio matutini-temporis (erat) strenuus

Ag éirigh air beinn bha fo fhuaith,
Fear siubhail air astar leis féin
Sealltuinn sios o thaobh a ghruaidh'
Air leirg nan cruth fuar fo dhubh.
Grad o charraig ghlais Mhoiléna
Sùilmalla nan ceuman àillidh :
Ghlac darach a sleagh o geal làimh.
Leth-aomta chaochaill i chruaidh ;
Bha sùile sìos air righ na h-Eirinn
O fhalbhan is éirigh a ciabh' :
Cha strì so measg chairdibh air raon ;
Cha chuspaire faoin th' air an réidh,
Mar gu 'm biodh òg laoich o Lumon
A' dlùthadh fo shùilibh Chonmhoir.
Mar charraig Runo dùbhradh shuas,
A' glacadh 'nan ruaig na niala,
'S i fàs am measg dubhadh a gruaidh
Thar sliabh nan glas chruach 's nan liath shruth,
Mar sin bu mhò Cathmor Atha
'N àm tional nan sàr m' an cuairt.
Mar osagaibh siubhal a' chuain,
Gach aon dhuibh is stuadh f'a còir,
Mar sin a bha 'fhocuill do 'shluagh
Cur a ghaisgich m' an cuairt do 'n tòrr.
An sàmhchair cha robh Fillean shuas ;
Bha 'fhocuill measg fuaim a sgéith :
Mar iolair an treun air a' chruaich,
Gach ite fo ghruaim m'a chliabh,

Assurgens super montem, qui fuit sub spectris,
Viatore in itinere (solo) secum ipso
Despiciente deorsum è latere suæ genæ
Super clivum formarum frigidarum sub nigrore.
Est celer a rupe canâ Molenæ
Sulmala graduum elegantium:
Eripuit quercus ejus hastam ex candidâ manu.
Semi-propendens expedivit illa duram-(hastam);
Erant ejus oculi deorsum super regem Iernes
Ex agitatione et surrectione cirrorum:
Non est luctatio hæc inter amicos in planitie;
Non scopi vani sunt in plano,
Veluti ac si essent juvenes bellatores à Lumone
Appropinquantes sub oculis Conmoris.
Instar rupis Runonis caligantis supra,
Comprehendentis in earum fugâ nubes,
Et crescentis inter nigritiem suæ genæ [tium,
Super clivo canorum tumulorum et rapidorum torren-
Sic erat major Cathmor Athæ
In tempore conventus egregiorum in circuitum.
Ut flamina pervadentia oceanum,
Unoquoque eorum cum undâ eo coram,
Sic erant ejus dicta suo populo
Mittentis suos bellatores circa tumulum.
In tranquillitate non erat Folan supra;
Erant ejus verba inter sonitum sui clypei:
Instar aquilæ (erat) strenuus super tumulo,
Quâque pennâ sub torvitate circa ejus pectus,

E gairm nan gaoth gu charraig féin,
'Nuair a chi e fo cheum na ruaidh
Air Luthar a's dubh-luach'raich raon.
Thaom iad sa' chéile sa' bhlàr,
Ard righre nan sàr o thaobh gu taobh
A losgadh teine mu anam an sluaigh.
Leum Oisian air sleagh is e triall,
Craobh is carraig dol suas gun dàil
Eadar am blàr is e féin.
Ach chuala mi chruaidh nach robh mall
Measg forum mo mhàile sa' bheinn.
'N àm éirigh an soillse o chruaich
Chunna mi an sluagh a' géilleadh,
An ceuman air ais anns an uair,
Sùile corrach gu 'n gruaidh' ag éirigh;
Thachair tréin am buaireadh a' chath',
Dà righ nam flath nan gorm sgiath;
Mòr is dorch am meadhon nan gath
Measg soillse bha garbh strì nan triath.
Bhuail suas mu Fhillean baoth,
Bròn a lasadh 's a' taomadh ro' m' chliabh.
Thàinig mi; cha d' theich an righ;
Cha d' thàinig e le strì a' m' choir.
Mar charraig de eithe anns an fhrìth,
Fuar is garbh a bha brìgh an t-seoid.
An sàmhchair bha ar ceuma suas
Air dà thaobh buaireidh an t-sruth'.
Thionndaidh sinn mar aon fo ghruaim,

Ipsâ vocante ventos ad suam rupem ipsius,
Quando videt illa sub passibus rufas (căpreas)
Juxta Lubarem, cujus est atro-juncea planities.
Effusi sunt illi inter-se in prœlium,
Ardui reges egregiorum à latere ad latus
Inflammantes ignem circa animos sui populi.
Prosiluit Ossianus super hastâ proficiscens,
Arbore et rupe euntibus sursum sine morâ
Inter prœlium et eum ipsum.
At audivi ego durum-(ferrum) quod non erat tardum
Inter crepitationem meæ loricæ in monte.
In tempore surgendi in lucem ex præcipitio
Vidi ego populum cedentem,
Eorum passibus retro in eâ horâ,
Oculis vacillantibus ad suas genas surgentibus;
Occurrerant-sibi strenui in tumultu conflictus,
Duo reges nobilium-virûm et cæruleorum clypeorum;
Magna et atra in medio telorum
Inter lucem erat aspera luctatio principum.
Irrui sursum circa Folanem insanus,
Dolore flammescente et se-fundente per meum pectus.
Veni ego; haud fugit rex;
Non venit ille cum vi in meam viciniam.
Sicut rupes ex glacie in saltu,
Gelida et aspera erat vis herois.
In silentio erant nostri passus sursum
Super duobus marginibus tumultûs torrentis.
Conversi sumus nos simul sub torvitate,

Is thog sinn ruinne cruaidh nan sleagh.
Thog sinn sleigh; ach thuit an ciar;
Bha sàmhchair air sliabh fo dhorcha,
Ach gu 'n cluinntear ceuma nan triath
A' fuaim air an leirg a' falbh.
Thàinig mi gus an àit' a bha faoin,
Anns no chuireadh le Fillean cath:
Cha robh focall no fuaim air an raon,
Sgiath bhriste is ceann-bheart nam flath
Air talamh is gath gun fheum.
C' àite bheil Fillean nan sgiath?
C' àit' an t-òg thriath o Mhòirbheinn?
Chual e 's e ri carraig nan sliabh,
Bha 'g aomadh gu 'trian air mòr-shruth:
Chual e, 's e dorcha is fann:
An sin chunnaic mi thall an laoch.
C' uim a sheasas an truscan do dhùbhra
Mac Shelma m' an dlùthadh a' choill'?
An dealradh tha d' astar, mo bhrathair,
An liath raon nan sàr a bha treun.
Is fhada bha do strì, a thriath;
Stoc Fhionnghail 'ga d' iarruidh sa' chruaich,
Gluais gu neulaibh d' athar fhéin,
Gu 'chuirm air eudan nan sliabh.
An ceò an fheasgair suidhidh 'n righ
'S e cluinntinn guth cli na clàrsaich
O chaoin Charull a's fuaim'oire fonn:
Thoir sòlas do 'n aois, a chòrr thriath.

Et levavimus nos cuspides duras hastarum;
Levavimus hastas; at cecidit fusca-(nox);
Erat silentium super clivo sub tenebris,
Nisi quod audiebantur passus principum
Sonantes in clivo abeuntium.

Veni ego ad locum qui erat desertus.
In quo commissum est à Folane certamen:
Non erat vox nec sonus super agro,
Clypeo fracto et galeâ principum
Super terrâ et sagittâ (inutili) sine utilitate.
Ubi est Folan clypeorum?
Ubi juvenis princeps à Morvene?
Audivit ille, et eo juxta rupem clivorum, [num rivum:
Quæ inclinabatur usque ad tertiam-(partem) super mag-
Audivit ille, et eo caligante et languido:
Tunc vidi ego ex adverso bellatorem.
Quare stat in amictu obscuritatis
Natus Selmâ, circa quam arcta est sylva?
In splendore est tuum iter, mi frater,
In cano agro egregiorum, qui fuerunt strenui.
Diutina fuit tua luctatio, o princeps;
Cornu Fingalis te quærente in monte,
Perge ad nubes tui patris ipsius,
Ad ejus epulum super facie clivorum.
In nebulâ vesperis sedet rex
Audiens vocem fortem citharæ
A blando Carrule cujus est maxime sonorus cantus:
Exhibe solatium ejus senectuti, præstantissime princeps.

Fhir-bhriseadh nan sgiath, bi falbh.
" 'N d' thig sòlas mu lagaich, a thriath ?
Cha 'n 'eil, Oisein, mo sgiath dhomh féin ;
Tha i briste is sgaoilt air an t-sliabh ;
Bhriseadh ite eoin riabhaich na speur
Air mo cheann-bheirt fo bheum a' chòmhraig.
'Nuair a theicheas an nàmhaid gu dian,
Bidh aithriche thriath fo shòlas ;
Ach éirigh an osna gu 'trian,
'Nuair theid gaisgich gu dìth air chòmhnard.
Cha 'n fhaicear le Fillean an righ ;
C' uim a bhiodh e fo strì a' bhròin ?"
Mhic Chlatho a's guirme sùil,
Og Fhillein, na dùisg mo chliabh.
Nach robh thu do theine gun mhùig,
'S nach bi sòlas as-ùr air thriath ?
Cha 'n 'eil lìonadh do chlui dhomh fhéin ;
Mar ghréin tha 'n treun do mo thriall :
Tha e coimhead mo cheuma le sòlas,
Gun fhaileas a' còmhnuidh m'a ghnuùis.
Suas, Fhillein, gu Mòra nan tòrr ;
Tha cuirm anns a' cheò sgaoilte.
" Oisein, thoir dhomh féin mo sgiath,
Na h-ite tha ciar fo ghaoith :
Cuir iadsa mar ri Fillean, a thriath,
Gus nach caill e ach trian d'a chliu.
Thréin Oisein, tha laigs' orm fhéin ;
Cuir mise fo bheud sa' chòs.

Vir-ruptor clypeorum, esto proficiscens.

"An veniet solatium propter imbecillos, princeps?
Non est, Ossiane, meus clypeus mihi ipsi;
Est ille fractus et sparsus super clivum;
Fractæ sunt pennæ avis subfuscæ cœlorum
Super mea galeâ sub ictibus certaminis.
Quando fugit hostis rapidè,
Erunt patres principum sub solatio;
At surget eorum suspirium usque ad tertiam-(partem),
Quando interibunt bellatores in campo.
Non cernetur à Folane rex;
Quare esset ille sub vi luctus?"

Fili Clathûs, cujus est maxime cæruleus oculus,
Juvenis Folan, ne expergefacito meum pectus.
Nonne fuisti tu ignis sine nebulâ,
Et non erit gaudium denuò principi?
Haud est (æqualitas) expletio tuæ famæ mihi ipsi;
(At) instar solis est strenuus meo itineri:
Est ille intuens meos passus cum gaudio,
Sine umbra commorante circa ejus vultum.
Sursum, o Folan, ad Moram tumulorum;
Est epulum in nebulâ appositum.

"Ossiane, da mihi ipsi meum clypeum,
Pennas, quæ sunt fuscæ super vento:
Pone ea juxta Folanem, o princeps,
Ut ne perdat ille nisi tertiam partem suæ famæ.
Strenue Ossiane, est imbecillitas super me ipsum;
Pone me sub clade in cavernâ.

Na tog orm clach anns a' bheinn
Eagal foineachd mu Fhillean ni 's mò.
Thuit mise ann mo cheud chath
Gun chliu is gun rath air mo lann.
Biodh do ghuthsa a mhàin, a thriath,
'Na shòlas do m' anam 's e triall.
C' uim a bhiodh bard a còmhradh
M' an dearrsa òg o chaoin Chlatho?"
Bheil d' anam air fiaradh nan gaoth,
Oig Fhillein, a bhriseadh na sgiatha?
Biodh sòlas a' leantuinn an laoich
Ro' fhilleadh gharbh nan ciar nial.
Tha sàmhla do mhòr shinns're, Fhillein,
An cruthan ag aomadh m' an sìol;
Tha mi faicinn an tein air an aonach,
Gorm sgaoile an ceò fo shìan
Mu Mhòra measg fiaradh na gaoith'.
Tach'radh sòlas ri mo bhràthair.
Thréig thusa na sàir 's iad fo bhròn.
Mu thiomchioll na h-aoise tha 'n nàmhaid,
Cliu a' sìoladh o airidh 's e 'n ceò:
Tha thusa d' aonar air an t-sliabh,
A righ nan liath chiabh o Shelma.
Chuir mi e an carraig nan còs
Aig fuaim nan sruth mòr san oiche;
Bha dearg reul a' sealltuinn o 'n tòrr,
Nach do chuir am fear òg an soillse:
Thog na gaotha mall a chiabh.

Ne erige super me saxum in monte
Præ metu ne quæratur de Folane amplius.
Cecidi ego in meo primo conflictu
Sine fama et sine successu meo telo.
Sit tua vox solùm, o princeps,
In gaudium meo animo abeunti.
Quare esset bardus loquens
De coruscamine juvene à blandâ Clatho?"
An est tua anima super gyratione ventorum,
Juvenis Folan, qui frangebas clypeos?
Sit gaudium sequens bellatorem
Per plicaturam asperam fuscarum nubium.
Sunt simulachra tuorum magnorum avorum, Folan,
Eorum formæ propendentes circa suum semen;
Sum ego conspiciens eorum ignem super jugo,
Cæruleam expansionem eorum nebulæ sub nimbo
Circa Moram inter gyrationem venti.
Occurrat gaudium meo fratri,
Reliquisti tu egregios sub luctu.
In circuitum senectutis est hostis,
Famâ subsidente a promerito et eo in nebulâ:
Es tu in solitudine super clivo,
Rex canorum capillorum à Selma.
Posui ego eum in rupe cavernarum
Juxta sonitum fluminum magnorum in nocte;
Erat rutila stella despiciens de tumulo,
Quæ non exponebat adolescentem in lucem:
Levabant venti tardè ejus cirrum.

Bha mi 'g éisdeachd—cha chualas fuaim :
Bha 'n gaisgeach gun tuar am pràmh.
Mar dhealan air neul dubh-dhonn
Ghluais smuainte gu trom mo chliabh ;
Mo shùile mar thein an mo cheann,
Mo cheuma nach mall air sliabh
Measg forum mo chruaidh mhàile.
Tach'ridh mise is righ Eirinn :
Measg co'-thional cheud tach'ridh sinn.
C' uim a theicheadh an neul so féin,
A chuir dearrsa nan speur air chùl ?
Lasaibh tein athair nan cruach,
Lasaibh suas, mo shinns're féin ;
Is cuiribhse mo cheum fo shoillse—
Caithidh mis' an nàmhaid am feirg.
Ach mar tilleadh mise féin,
Tha 'n righ fo bheud is e gun mhac ;
Tha liath chiabh measg nàimhdibh an trein
A làmh an robh feum fo smachd.
A chliu a' sìoladh sìos an Eirinn.
Na faiceam gu sìorruidh an sàr
An deireadh nam blàr fo smal.
Ach cia mar thilleam féin do 'n righ ?
Nach foinich e le brìgh m'a mhac ?
C' uim nach d' thug thu Fillean o 'n strì ?
Tach'ridh Oisian shìos an nàmhaid ;
O shùilibh a chairdean tha thriall.
Ard Eirinn a's uaine gleann,

Eram ego auscultans—haud audiebatur sonus:
Erat bellator sine colore in sopore.
Sicut fulgura super nube atro-fuscâ
Movebant cogitationes graviter meum pectus;
Meis oculis instar ignis in meo capite,
Meis passibus haud tardis super clivo
Inter strepitum meæ duræ loricæ.
Occurremus ego et rex Iernes:
Inter concursum centuriarum occurremus nos.
Quare evaderet nubes hæc ipsa,
Quæmisit splendorem cœlorum ad tergum?
Accendite ignem aeris præcipitiorum,
Accendite sursum, mei proavi ipsius;
Et mittite vos passus meos sub lucem—
Consumam ego hostem in ira.
At ni redeam ego ipse
Est rex sub damno et sine filio;
Est canum caput inter hostes strenui
Ejus manu, in qua fuit vis, (repressâ) sub coercitione;
Ejus famâ (vanescente) subsidente in Ierne.
Ne videam in æternum egregium-(virum)
In extremo prœliorum sub labe.
At quomodo redeam ipse ad regem?
Annon quæret ille cum vi de suo filio?
Quare non duxisti tu Folanem e luctamine?
Occurret Ossianus infrà hosti;
Ab oculis suorum amicorum est ejus iter.
Ardua Ierne, cujus est viridissima vallis,

Is taitneach do mo chluasaibh d' fhuaim.
Tha mi grad air do shluagh fo lann,
A sheachnadh sùilean an righ fo ghruaim.
Ach cluinneamsa gu h-ard an righ
Air Mòra nam frìth an ceò :
Tha e gairm a dhà mhac o 'n strì ;
Tha mi tighinn 's mi sìos fo bhròn :
Tha mi tighinn mar iolair o chruaich,
Thachair teine nan stuadh an oiche,
E 'g iteach o 'n fhàsach so shuas
Le 'sgiathaibh dubh-loisgte an soillse.
Fada thall m' an righ air Mora
Thaom Mòrbheinn o bhriseadh an raoin.
Thionndaidh an sùilean o 'n mhòr thriath ;
Gach aon diubh ag aomadh g' a thaobh
'S a shealladh gu baoth o 'shleagh.
'Nam meadhon sheas sàmhach an righ,
A smuainte strì dol suas m'a chliabh,
Mar thonnaibh air lochan nam frìth,
Gach aon diubh fo chobhar 's e liath.
Sheall e sìos ; cha 'n fhac e mac
Le sleagh ghlan fo smachd 's e triall.
Ghluais 'osana suas gun dàil
A cheil e fo shàmhchair a' bhròin.
An sin sheas mis' fo dharaig thall ;
Cha d' éirich guth mall uam fhéin.
Ciod a b' urrainn mi labhairt san àm,
Ri Fionnghal measg bròin an tréin ?

Est jucundus meis auribus tuus sonitus.
Sum ego citò apud tuum populum sub telo,
Ut effugiam oculos regis sub torvitate.
At audio ego altè regem
Super Mora saltuum in nebulâ :
Est ille vocans binos filios à luctamine ;
Sum ego veniens, cum sim infra sub mœrore :
Sum ego veniens sicut aquila à præcipitio,
Quæ occurrit igni nubium in nocte,
Pennis acta è desertis hisce supra
Cum alis atrè-ustis in luce.

Procul ex adverso circa regem super Morâ
Effudit-se Morven (post turbationem) è fractura aciei.
Aversi sunt eorum oculi à magno principe ;
Unoquoque eorum inclinante-se ad suum latus
Et intuente ferè à suâ hastâ.
In eorum medio stabat tacitus rex, [suum pectus,
Ejus cogitationibus certatim euntibus sursum circa
Instar undarum super lacusculo saltuum,
Singulis earum sub spuma et eâ canâ.
Despexit ille deorsum ; non vidit ille suum filium
Cum hastâ fulgenti sub ejus potestate, et ipso eunte.
Mota sunt ejus suspiria sursum sine morâ,
Quæ celavit ille sub silentio sui mœroris.
In illo (tempore) stabam ego sub quercu ex adverso ;
Haud orta est vox lenta à me ipso.
Quid possem ego loqui in eo tempore,
Rege Fingale inter dolorem strenui ?

A nis a ghluais am focal suas ;
Dh' aom an sluagh air ais o 'ghuth.
" C' àit' am bheil mac Shelma, an triath,
Am fear a dh' imich an sgéith còmhraig ?
Cha 'n fhaic mi a cheum air an t-sliabh
'S e tilleadh o thriall na mòirchuis
Measg co'-thional còrr mo shluaigh.
Na thuit an ruadh òg air a bheinn,
Es' bu mhòrchuisich ceum air cruaich ?
Thuit e, sibh sàmhach 'n a dhéigh,
Sgaoilte sgiath chomstri gu luath.
Cuiribh mo mhàile chruaidh ruim fhéin ;
Mac an Luinn a bha ciar donn.
Tha mi mosgladh air ard na beinne ;
Bi-m am màireach an còmhrag nan sonn."
Arda air Cormull bha craobh
A lasadh fo ghaoith is i fuaim ;
Bha liath chearb de cheò air a taobh
A sgaoileadh gu caoin m' an cuairt.
An sin bha ceuman an righ am feirg
Fada thall o chearb an t-sluaigh.
Bha 'chòmhnuidhse riamh air an leirg,
'Nuair lasadh còmhrag gharbh m' a chliabh.
Air dà shleagh shuas a mhòr sgiath,
Truagh chomhara ciar a' bhàis,
An sgiath sin fo bhualadh an righ
An oiche roimh strì nam blàr.
An sin fhéin a dh' aithnich na laoich

Nunc motum est ejus dictum sursum ;
Inclinavit-se populus retro à sua voce.
" Ubi est filius Selmæ, princeps,
Vir qui profectus est in alâ certaminis ?
Non cerno ego ejus passum super clivo
Redeuntis ab profectione magnarum rerum
Inter conventum eximium mei exercitus.
An cecidit rufus-capreolus juvenis super monte,
Is cujus superbissimus erat passus super præcipitio ?
Cecidit ille, vobis silentibus eum ponè,
Sparsus est clypeus certaminis citò.
Ponite meam loricam duram prope me ipsum ;
Et natum Lunone qui est fuscus subniger.
Sum ego expergiscens super summo montis ;
Ero cras in colluctatione heroum."
Ardua super Cormule erat arbor
Flammescens sub vento et sonans ;
Erat canus limbus nebulæ super ejus latere
Se-spargens molliter in circuitum.
Illic erant passus regis in ira
Procul ex adverso ab limbo populi.
Erat ejus habitatio semper super clivo, [pectus.
Quando flammescebat certamen asperum circa ejus
Super duabus hastis supra erat ejus magnus clypeus,
Atrox signum fuscum mortis,
Clypeus ille sub percussione regis
In nocte ante luctamen prœliorum.
In illo ipso (tempore) agnovérunt bellatores

Am a ghluaisidh gu baoth chòmhrag:
Cha do thog e a sgiath gu faoin,
Gus an éireadh r'a thaobh an comhstri.
Bha 'cheuman a' beumadh gu h-ard
Is dealradh fo shàr ghath chraoibh.
Cho fuathasach ri cruth nam fuath
Fo neulaibh dubh fuar na h-oidhche,
'Nuair a chuireas e fo thruscan gruaime
A dhlùth chleasa truagh an leth shoillse,
'S e gabhail do charbad nan gaoth
Air bruaillean baoth an fhaoin chuain mhòir.
Gun sìoladh o stoirm a' ghairbh chòmhraig
Bha Eirinn nam mòr thriath thall;
Bha 'm faileas fo ré air a chòmhnard,
Mall thoirm an déigh comhstri a' bhlàir.
'Na aonar bha ceuma Chathmhoir
Air aghairt 's air ais air an t-sliabh,
E ag aomadh fo 'armaibh gu léir
Air Mòirbheinn nan treun fo ruaig.
Nis thàinig e gus a' chòs
San robh còhnuidh òig Fhillein san oidhche;
Bha aona chraobh air taobh an t-sruth' mhòir,
Bha tuiteam o 'n tòrr 's a' boillsgeadh.
An sin fo ré ri faicinn shìos
Sgiath bhriste aig triath mac Chlatho,
Is teann air 'na shìneadh air feur
Cas mholach an treun chu, Bran.
Cha 'n fhac es' an triath air Mòra;

Tempus ejus profectionis ad insanum certamen :
Non levabat ille suum clypeum inaniter,
Donec surgeret ad ejus latus concertatio.
Erant ejus passus percutientes altè
Et coruscantes sub eximio (flamma) radio arboris.
Æque terribilis ac forma larvarum
Sub nubibus atris-gelidis noctis,
Quando ponit illa sub amictum torvitatis
Ejus agiles lusus infaustos in dimidia luce,
Ipsâ assumente sibi currum ventorum
Super tumultu insano vani oceani magni.
Nondum desæviens à procella certaminis
Erat Ierne magnorum heroum ex adverso ;
Erat eorum imago sub lunâ super campo,
Et lentum murmur post colluctationem prœlii.
In solitudine erant passus Cathmoris
Protenus et retro super clivo,
Illo movente-se sub armis totis
In Morvenem strenuorum sub fugâ.
Nunc venit ille ad cavernam
In quâ erat habitatio juvenis Folanis in nocte ;
Erat una arbor in latere torrentis magni,
Qui erat cadens à tumulo et coruscans.
Illic erat sub luna conspiciendus infra
Clypeus fractus apud principem, filium Clathûs,
Et prope eum extensus super gramine
Pedem-hirsutus strenuus canis, Brannus.
Haud vidit ille principem super Morâ ;

Ghluais e 'na chòdhail air gàoith :
Shaoil leis gu 'n do dhùnadh do shealgair
A ghorm shùil an cearbaibh a phràimh.
Cha ghluaiseadh osag air an t-sliabh
Gun fhios do leum riabhach nan ruadh.
Chunnaic esa cù an uchd bhàin ;
Chunnaic e an sgiath bhriste thall ;
Thill dùbhra air ais air a chliabh ;
Bha smuainte dubhach 'g éirigh ciar
Mu thuiteam nan triath air an raon.
" Thig sluagh mar shruth tha taomadh sìos ;
Thig cinne nach fhiach 'nan déigh ;
Ach comhraichidh trian diubh an sliabh
Dol thairis le 'n gnìomhaibh treun ;
Freag'ridh na cruachain an iarruidh
Ro' shiubhal nam bliadhna dhubh-chiar ;
Bidh gorm shruth ag iadhadh m' an cliu.
Dhiubhsa féin biodh treun o Atha,
'Nuair a chuirear air làr a cheann.
Tach'readh guth nan àm tha thall,
Ri Cathmor ann am mall ghaoith,
'Nuair a leumas e osaga ciar
Air iomall dubh-riabhach nan stoirm."
Thionail Eirinn m' an cuairt do 'n righ
A chluinntinn guth a' chumhachd thréin,
Gach eudan ag aomadh le sòlas,
An solus nam mòr chraobh.
Thréig na bha fuasach a' chruach ;

Movit-se ille in ejus occursum super vento:
Credebatur ab eo quod clauderetur venatori
Cærulus oculus in fimbriis sui soporis.
Haud movebatur aura super clivo
Quin nosceretur ab eo saltus fusco-maculosus rufarum.
Vidit ill canem pectoris candidi;
Vidit ille clypeum fractum ex adverso;
Reversa est obscuritas retro super ejus pectus;
Erant cogitationes tristes orientes fuscè
Circa casum principum super acie.
Venit populus instar fluminis, quod funditur deorsum;
Venit progenies quæ est nullius pretii ejus à tergo;
At signabit tertia pars eorum clivum
Transiens cum suis factis fortibus;
Respondebunt tumuli quæstionibus
Per cursum annorum atro-fuscorum;
Erit cæruleus rivus se-obliquans circa eorum famam.
Ex iis ipsis sit strenuus-vir ex Atha,
Quando ponetur in humum ejus caput.
Occurrat vox temporum, quæ sunt ultrà (hoc),
Cathmori in lentis ventis,
Quando saltabit ille in flaminibus fuscis
In extremitate atro-maculosâ nimborum."
Convenit Ierne in circuitum regis
Ad audiendum vocem ejus potestatis strenuæ,
Singulo vultu se inclinante cum gaudio
In luce magnarum arborum.
Reliquerunt qui fuerunt terribiles præcipitium;

Bha Lubar ag iadhadh ro' n t-sluagh.
B' e Cathmor an teine o speur,
Bha dealradh a chairde gu léir;
'Nam meadhon bha urram do 'n righ,
An anama ri sòlas a' strì.
Cha robh sòlas air 'anam na fiamh;
Cha bu choigreach an triath do chòmhrag.
" C' uime tha 'n righ fo bhròn?"
Thuirt Malthos a b' fhiadhaiche sùil:
" Bheil nàmhaid aig Lùbar nan tòrr?
Bheil acsa na thogas o 'chùl
Sleagh fhada is ùr gu bàs?
Cha 'nann cho mìn ri so, a thriath,
Bha Borbair na feile, d' athair féin,
An righ a thogadh gu feum sleagh.
Bha fhearg mar theine losgadh riamh;
Bha 'shòlas an cian mu nàimhdibh,
A thuiteadh marbh fo spairn nan sgiath.
Tri làì bha cuirme do thriathaibh
O laoch nan liath chiabh àillidh,
'Nuair shìn Calmar a bhàs air sliabh,
Thug cobhair do Ullin o Lâra,
Caoin thalamh nan sàr 's nan sruth.
'S tric a dh' fhairich e le' làimh
Ruinn na cruaidh a bhuail an lot,
Chuir nàmhaid am blàr air chùl;
'S tric a dh' fhairich e le' làimh;
Bha sùile an t-sàir fo leas.

Erat Lubar se obliquans per populum.
Erat Cathmor ignis è cœlo,
Qui illuminabat suos amicos omninò;
In eorum medio erat honos regi,
Eorum (amore) animis cum gaudio certantibus.
Non erat gaudiam super ejus animo nec metus;
Non erat (imperitus) peregrinus princeps certamini.
" Quare est rex sub mœrore?"
Dixit Malthus, cujus erat ferissimus oculus:
" An est hostis ad Lubarem tumulorum?
Est apud-eos qui tollat à tergo
Hastam longam et novam ad mortem?
Non æquè mitis ac hoc, o princeps,
Fuit Borbar hospitalitatis, tuus pater ipsius,
Rex qui tollebat ad rem-gerendam hastam.
Erat ejus ira instar ignis urens semper;
Erat ejus lætitia diutina circa suos hostes,
Qui cadebant mortui sub luctamine clypeorum.
Tres dies erat epulum principibus
A bellatore canorum capillorum venustorum,
Quando extendebatur Calmar in morte super clivo,
Qui tulerat auxilium Ullinæ à Larâ,
Amœnâ terrâ egregiorum et rivorum.
Sæpe attrectavit ille cum sua manu
Cuspidem duri-ferri quod percussit vulnus,
Quod misit ejus hostem in prœlio ad tergum;
Sæpe attrectavit ille eam cum suâ manu;
Erant oculi egregii (viri) sub labe.*

* i. e. guttâ serenâ.

Bha 'n righ mar ghréin do 'chairdibh féin;
Na aiteal treun do 'n geugaibh uaine;
Bha sòlas an talla nan teud;
Bha 'annsa mu threunaibh Bholga.
Tha 'ainm a tuinidh 'n diugh an Atha,
Mar chuimhne dubhach air fàs fhuathaibh,
'Nuair a thàinig is b' fhuathail an tàmh:
Ach shéid iad na garbh shianta uainn.
Eireadh gutha caoin na h-Eirinn
A thogail o bheud anam' an righ,
Esa mar dhealra nan speur,
A' boillsgeadh an ciaradh na strì,
'Nuair a chuir e gu sìth na trein.
Fhonnair o na liath charnaibh shuas
Taom tuire is luaidh nan àm;
Taom iad air Eirinn nam buaidh,
Gus an sìolaidh a' chruaidh fo dhàn."

" Dhomhsa," thuirt Cathmor an treun,
" Cha 'n éirich fonn nan teud na dàn
O Fhonnair aig Lùbar nan leum:
Bha iad neartor tha sìnnte thall;
Na fuadaichse mall thriall nam fuath.
Fada, Mhalthos, fada uam,
Biodh Eirinn le luaidh is le fonn;
Cha 'n 'eil sòlas mu nàmhaid tha fuar,
'S nach éireadh sleagh suas le sonn.
Le madainn a thaomas ar neart;
Tha Fionnghal fo bheart air a' chruaich."

Erat rex sicut sol suis amicis ipsius;
Ut aura valida eorum ramis viridibus;
Erat gaudium in domicilio chordarum;
Erat ejus amor circa strenuos Bolgæ.
Est ejus nomen habitans hodie in Atha,
Sicut memoria tristis de inanibus larvis,
Quando venerunt et erat terribilis earum mansio:
At difflârunt illæ asperos nimbos à nobis.
Surgant voces blandæ Iernes
Ad levandum è damno animum regis,
Ille est instar fulguris cœlorum,
Coruscans in offuscatione luctaminis,
Quando coegit ad pacem strenuos.
Fonar, ex canis illis saxetis supra
Funde nænias et laudes horum temporum;
Funde ea super Iernen victoriarum,
Donec subsidet res-dura sub cantu."

"Mihi," dixit Cathmor strenuus,
"Non orietur cantus chordarum aut carminum
A Fonare apud Lubarem cataractarum;
Fuerunt validi qui extenduntur ex adverso;
Ne fuga tu lentum iter larvarum,
Procul, Malthe, procul à me
Sit Ierne cum laude et cum cantu;
Non est gaudium propter hostem qui est frigidus,
Et cum non surgit hasta sursum cum heroe.
Cum matutino tempore effundet-se nostrum robur;
Est Fingal sub armaturâ super præcipitio."

Mar thonnaibh dol air 'n ais fo ghaoith,
Thaom Eirinn o thaobh an righ;
Dubh domhail an raonaibh na h-oiche
Sgaoil crònan gun soillse o shluagh.
Fo chraoibh o bheinn gach bard air àm
'Na shuidhe thall fo 'chlàrsaich féin;
Thog iad am fonn nach robh gann,
Is bhuail iad ceòl caol mall o theud,
Gach aon diubh do thriath do 'n robh 'luaidh.
Ri losgadh an daraich bha thall,
Bhuail Sùilmhalla mall an teud;
Bhuail i clàrsach o àm gu àm,
Gaoth ag iadhadh mu chiabha nam beus.
An dùbhra dubh bha Cathmor féin,
Fo chraoibh a bha aosda a cheann.
Bha lasadh an daraich o 'n treun;
Chunnaic e i; cha 'n fhac i e thall;
Bha 'anam a' taomadh gu dìomhair,
'Nuair a chunnaic e shìos a sùil mhall;
Ach tha cruadal nam blàr do chòir,
Mhic Borbair nam mòr thriath.
Am measg nan teud o àm gu àm
A dh' éisd i thall mu triath 's mu shuain:
Bha h-anamsa suas gun dàil;
B' e 'toilse, san tràth fo ghruaim,
A chur suas a fonn brònach féin.
Sàmhach an raon; air thaobh an sgiath
Theich osaig is sian na h-oiche.

Instar undarum euntium retro sub vento,
Effudit-se Ierne à latere regis;
Atrum densum in agris noctis
Sparsum est murmur sine luce à populo.
Sub arbore ex monte singulo bardo suâ vice
Sedente ex adverso sub citharâ suâ;
Sustulerunt illi cantum qui non erat parcus,
Et pepulerunt illi melos tenue lentum è chorda,
Quisque eorum principi cui erat ejus studium.
Juxta exustionem quercûs quæ erat ex adverso,
Pepulit Sulmala lentè chordam;
Pepulit illa citharam de tempore ad tempus,
Vento se-obliquante circa cirros venustatum.
In obscuritate nigra erat Cathmor ipse,
Et sub arbore, quæ erat vetustâ, ejus caput.
Erat flamma quercûs (procul) à strenuo;
Vidit ille eam; non vidit illa eum ex adverso;
Erat ejus animus se-effundens secretò,
Quando vidit ille infra ejus oculum lentum;
At est crudum-periculum prœliorum in tuâ viciniâ,
Fili Borbaris magnorum heroum,
Inter chordas de tempore in tempus [ejus soporem:
Auscultavit illa ex adverso circa suum heroa et circa
Fuit ejus animus (excitatus) sursum sine morâ;
Fuit ejus voluntas, in eo tempore sub tetricitate,
(Tollere) mittere sursum suum cantum lugubrem ipsius.
Est tranquillus ager; super lateribus alarum
Fugerunt flamina et nimbi noctis.

Ghéill na barda; roi' a' chiar
Tha comhara' liath-dhearg a soillseadh
Fo bhoillsge glas nam faoin fhuath.
Dhorch' an speur, cruth faoin nam marbh
Measg tional nam balbh nial.
Gun smaointe bha aon nighean Chonmhoir
Mu lasadh bha falbh an cnàmh.
Bha thusa 'na d' aonar 'na miann,
A thriath Atha nach faoin carbad.
Thog ise gu caoin am fonn,
Is bhuail i a loma chlàrsach.

Thàinig Clungheal; cha d' fhuair òigh.
" C' àite bheil a chòrr shoillse?
Shealgaire o chòinich nan còs,
Am fac sibh gorm-shùil nan seòd boillsgeadh?
Bheil a ceuma mu Lumon an fheir
Mu leapa o 'n leum na ruaidh?
Mise truagh! tha 'boghasa thall
An talla do 'n gnàth na cuirm.
C' àite bheil gath soillse mo chléibh?"

" Tréig mi, luaidh Chonmhoir nan treun;
Cha chluinn mi thu féin air sliabh;
Tha mo shùile air ard righ nam beum;
Tha 'astar fo bheudaibh nan gnìomh!
Esa dha 'm bheil m' anam gu léir
An ciar aimsir mo cheud aisling.
Domhann dorcha shìos an còmhrag
Cha 'n fhaic gaisgeach, tha mòr, mo nial.

Cesserunt bardi; per fuscam (noctem)
Sunt signa cano-rutila lucescentia
Sub coruscatione lucophæâ vanarum larvarum.
Offuscatum est cœlum, formis vanis mortuorum
Inter cœtum mutarum nubium.
Sine consilio erat sola filia Conmoris
Circa flammam, quæ erat abiens in carbones.
Fuisti tu solus in ejus mente,
Princeps Athæ haud inanis currûs.
Sustulit illa blande cantum,
Et pepulit illa suam nudam citharam.
Venit Clungal; haud invenit virginem.
"Quo loco est ejus eximius splendor?
O venatores à musco cavernarum,
An vidistis vos cæruleum-oculum heroum renidentem?
An sunt ejus gradus circa Lumonem graminis
Circa lectum ex quo saliunt rufæ (capreæ)
Me miserum! est ejus arcus ex adverso
In domicilio cui sunt assuetæ epulæ.
Quo loco est radius lucis mei pectoris?"
"Relinque me, o dilecta Conmoris strenuorum;
Non audio ego te ipsum super clivo;
Sunt mei oculi erga arduum regem plagarum;
Est ejus iter sub damnis facinorum;
Ejus cui est meus animus omninò
In fusco tempore mei primi somnii.
Profundus tenebrosus infra in certamine
Non cernit heros, qui est magnus, meam nubem.

C' uim, a ghrian Shùlmhalla nan còrr thriath,
Nach coimhead thu dòchas dhomh sìos?
Tha mo chòmhnuidh féin an duibhre,
O mo chùlaobh snàmh thaiream ceò;
Fo dhealta mo chiabha a' lùbadh:
Seall ormsa o 'd nial, a sheoid,
A ghrian Shùlmhalla nam mòr thriath. * * *

Quare, o sol Sulmalæ eximiorum heroum,
Non tueris tu spem mihi deorsum ?
Est mea habitatio ipsius in obscuritate,
A meo tergo transnatante me nebulâ ;
Sub rore meis capillis se-flectentibus :
Intuere me è tua nube, o heros,
Sol Sulmalæ magnorum heroum. * * *

TEMORA.

CARMEN SEPTIMUM.

TEMORA.

CARMEN SEPTIMUM.

TEMORA.

CARMEN SEPTIMUM.

Carminis VII. Argumentum.

Sub mediam noctem a poematis initio tertiam hic liber incipit. Poeta nebulam describit quandam, quæ noctu ex Legæ lacu est orta, et quam defunctorum umbræ quod temporis inter mortem et funebre carmen intervenit, tenebant. Folani umbra super antrum in quo jacebat cadaver, est visa. Fingali ad rupem Cormulem vox ejus perfertur. Trenmoris clypeum percutit rex, quæ res ipsum armatum esse proditurum certissimo signo indicat. Quæ ex clypei sonitu mira oriuntur. Sulmalla, somno excitata, Cathmorem expergefacit. Verbis ad miserationem commovendam aptis inter se colloquuntur. Ut pacem hic petat illa orat. Bellum protrahere statuit, atque in vicinam Lonæ vallem, quam habitabat Druida senex, illam recedere jubet, usquedum proximi diei prœlium fuerit finitum. Exercitum clypei sonitu excitat. Clypeus describitur. Fonar bardus, Cathmoris rogatu primam Belgarum coloniam in Hiberniam a duce Larthone ductam, narrat. Advenit lux. Ad vallem Lonam se Sulmalla recipit. Librum concludit carmen lyricum.

TIGHMORA.

DUAN VII.

v. 1–17.

O LINNE doir-choille na Légo
Air uair éiridh ceò taobh ghorm nan tonn,
'Nuair a dhùnas dorsa na h-oidhche
Air iolair-shùil gréine nan speur.
Tomhail mu Lara nan sruth
Thaomas dubh-nial a's duirche gruaim:
Mar ghlais-sgéith ro' thaomadh nan nial
Snàmh seachad tha gealach na h-oidhche.
Le so éididh taibhsean o shean
An dlùth-ghleus am measg na gaoithe,
'S iad leumadh o osna gu osna
Air dubh-aghaidh oidhche nan sìan.
An taobh oiteig gu pàilliun nan seòd
Taomas iad ceathach nan speur,
Gorm-thalla do thanais nach beò
Gu àm éirigh fonn mhairbh-rann nan teud.
Tha torman am machair nan crann!

TEMORA.

CARMEN VII.

v. 1–17.

E LACU nemorosæ silvæ Legæ [undarum,
Nonnunquam surgit nebula (χυανοπλευρος) latere-cæruleo
Quando occluduntur portæ noctis
Acquilino-oculo solis cœlorum.
Vasta circa Laram fluentorum
Funditur atra nubes, cujus est caliginosissima torvitas:
Instar cani clypei per fundentes-se nubes
Natans-præter est luna noctis. [pore)
Cum hoc vestiunt larvæ (antiquitus) ab antiquo (tem-
Suam arctam structuram inter ventum,
Illis salientibus a flamine ad flamen
Super atrâ facie noctis nimborum.
In latere flaminis ad domicilium heroum
Fundunt illæ nebulam cœlorum,
Cæruleam habitationem lemuribus haud vivis [rum.
Usque ad tempus surrectionis modorum næniæ chorda-
Est sonor in planitie arborum !

'S e Conar, righ Eirinn, a t' ann,
A' taomadh ceò tanais gu dlùth
Air Faolan aig Lubar nan sruth.
Muladach suidhe fo bhròn
Dh 'aom an taibhs an ceathach an lòin:
Thaom an osag esan ann féin;
Ach phill an cruth àluinn gu dian:
Phill e le 'chrom shealladh mall,
Le 'cheò leadan mar shiubhal nan sìan.
Is doilleir so!
Ata na slòigh nan suain san àm
An truscan ciar na h-oiche.
Dh' ìlsich tein an righ gu h-ard,
Dh' aom e 'na aonar air sgéith:
Thuit codal mu shùilibh a' ghaisgich;
Thàinig guth Fhaolain 'na chluais.
"An codal so do 'n fhear-phòsda aig Clatho?
'M bheil còmhnuidh do m' athair an suain?
'M bheil cuimhne 's mi 'n truscan nan nial,
'S mi m' aonar an àm na h-oiche?"
"C' ar son tha thu a' m' aisling féin?"
Thuirt Fionnghal 's e 'g éirigh grad.
"An dì-chuimhn dhomhsa mo mhac
No 'shiubhal teine air reathlan nan laoch?
Ni mar sin air anam an righ
Thig gnìomh sheoid àluinn nan cruaidh bheum.
Ni 'n dealan iad' a theicheas an dùbhra
Na h-oidhche 's nach fhàg a lorg.

Est Conar, rex Iernes, qui adest,
Fundens nebulam larvalem densè
Super Folanem apud Lubarem fluentorum.
Mœstus sedens sub luctu
Inclinavit-se larva in nebulam prati-paludosi:
Fudit flamen illam in se-ipsam;
At reversa est forma excelsa properè:
Reversa est illa cum suo curvo intuitu lento,
Cum nebuloso-crine instar cursûs nimborum.
Est tenebricosum hoc!
Sunt exercitus in sopore in hoc tempore
In amictu fusco noctis.
Subsedit ignis regis altè;
Inclinavit-se ille solus super hastam:
Cecidit somnus super oculos ejus bellatorum;
Venit vox Folanis in ejus aurem.
"An est somnus hic viro-desponso Clatho?
An est habitatio meo patri in sopore?
An est recordatio mei, cum sim in amictu nubium,
Cum sim solus in tempore noctis?"
"Quamobrem est tu in meo somnio ipsius?"
Dixit Fingal surgens properè.
"An oblivio mihi est meus filius
In suo itinere (igneo) ignis super planitie heroum?
Non eo modo super animum regis
Veniunt facta heroum excelsorum durarum plagarum.
Non fulgur illi, quod fugit in obscuritate
Noctis et quod non relinquit ejus vestigium.

'S cuimhne leam Faolan 'na shuain:
Tha m' anam ag éirigh borb."
Ghluais an righ le 'shleagh gu grad,
Bhuail e 'n sgiath is fuaimneich cop;
An sgiath a dh' aom san oiche ard,
Ball mosglaidh do chath nan lot.
Air aomadh dubh nan sliabh,
Air ghaoith theich treud nan taibhse;
O ghleannan ciar nan iomadh lùb
Mhosgail guth a' bhàis.
Bhuail e 'n sgiath an dara cuairt;
Ghluais cogadh an aisling an t-sluaigh.
Bha comhstri' nan lann glas
A' dealradh air anam nan seòd,
Cinn-fheadhna a' druideadh gu cath;
Sluagh a' teicheadh—gnìomh bu chruaidh
Leth dhoileir an dealan na stailinn.
'Nuair dh' éirich an treas fuaim,
Leum féidh o chòs nan carn;
Chluinnte screadan eun san fhàsach,
'S gach aon diubh air 'osna-féin.
Leth dh' éirich sìol Albain nam buadh;
Thog iad suas gach sleagh bu ghlas;
Ach phill sàmhchair air an t-sluagh;
'S e bh' ann sgiath Mhòirbheinn nam fras.
Phill codal air sùilibh nam fear.
Bu dorcha trom an gleann.
Ni 'm bu chodal duitse san uair,

Est recordationi mihi Folan in suo sopore :
Est meus animus surgens violenter."
Movit-se rex cum suâ hastâ properè,
Percussit ille clypeum cujus est sonorus umbo ;
Clypeum qui inclinabatur in nocte alta, [rum.
Instrumentum expergefaciendi ad conflictum vulne-
Super declivitate atrâ clivorum,
Super vento fugit grex larvarum ;
Ex valliculâ fuscâ multorum flexuum
Experrecta est vox mortis.
Percussit ille hastam alterâ vice ;
Movit-se bellum in somnio exercitûs.
Erat concertatio gladiorum leucophæorum
Coruscans super animum bellatorum,
Duces populorum accedentes ad conflictum ;
Populus fugiens-facta quæ erant dura
Semi-obscura in fulgure chalybis.
Quando ortus est tertius sonor,
Saluerunt cervi è cavernis saxetorum ;
Audiebatur strepitus avium in desertis,
Et unaquæque earum super suo flamine ipsius.
Semi-surrexit semen Albionis victoriarum ;
Sustulerunt illi singulam hastam, quæ erat leucophæa;
At reversa est quies super populum ;
Erat clypeus Morvenis imbrium.
Reversus est somnus in oculos virorum.
Erat tènebrosa (mœsta) gravis vallis.
Non erat somnus tibi in eâ horâ,

A nighean shùil-ghorm Chonmhoir nam buadh.
Chuala Suil-mhalla am fuaim:
Dh' éirich i san oiche le gruaim;
Tha 'ceum gu righ Atha nan colg;
Ni 'm mosgail cunnart 'anam borb.
Trom a sheas i, 'suilean sìos.
Tha 'n speur an losgadh nan reul.
Chualas lethe sgiath nan cop.
Ghluais—ghrad sheas an òigh.
Dh' éirich a guth—ach dh' aom e sìos.
Chunnaic i e 'na stailinn chruaidh
A' dealradh ri losgadh nan reul:
Chunnaic i e 'na leadan trom
Ag éirigh ri osna nan speur.
Thionndaidh i 'ceumna le fiamh.
"C' ar son a dhùisgeams righ Eirinn nam Bolg?
Ni 'n aisling do 'chodal thu féin,
A nighean Innis uaine nan colg."
Gu garg a mhosgail an torman:
O 'n òigh thuit a ceann-bheart sìos;
Tha 'm forum air carraig nan sruth.
Plaosgadh o aisling na h-oiche
Ghluais Cathmor fo a chrann féin:
Chunnaic e an òigh bu tlàth,
Air carraig Lubair nan sliabh;
Dearg reul a' sealladh sìos
Measg siubhail a trom chiabh.
"C' e tha ro' oiche gu Cathmor

Filia (χυανομματος) cæruleis oculis Conmoris victoriarum.
Audivit Sulmala sonitum:
Surrexit illa in nocte cum tetricitate;
Est ejus passus ad regem Athæ mucronum;
Non quatit periculum ejus animum fortem.
(Mœsta) gravis stetit illa, ejus oculis demissis.
Est cœlum in ardore stellarum.
Auditus est ab eâ clypeus umbonum.
Se movit—mox stetit virgo.
Surgebat ejus vox—at se-inclinavit illa deorsùm.
Vidit illa eum in ejus chalybe durâ
Resplendente ad flammam stellarum:
Vidit illa eum in ejus capillis gravibus
Surgentibus ad flatum cœlorum.
Avertit illa suos gradus cum metu.
"Quare expergefaciam regem Iernes Belgarum?
Non es somnium ejus somno tu ipse,
Filia Inisunæ cuspidatorum-gadiorum."
Violenter experrectus est sonor:
A virgine cecidit (galea) capitis-machina deorsùm;
Est ejus sonitus super rupe fluentorum.
Semi-aperiens-oculos è somnio noctis
Movit-se Cathmor sub sua ipsius arbore:
Vidit ille virginem, quæ erat blanda,
Super rupe Lubaris clivorum;
Rutilâ stellâ despiciente deorsùm
Inter motum ejus gravium capillorum.
"Quis (venit) est per noctem ad Cathmorem

An ciar aimsir 'aisling féin?
Bheil fios dhuit air strì nan cruaidh bheum?
C' e thusa, mhic duibhre nan speur?
An seas thu am fianuis an righ
Do chaol-thanas o 'n àm o shean?
No 'n guth thu o neul nam fras
Le cunnart Eirinn nan colg sean?"

" Ni 'm fear siubhail duibhre mi féin,
Ni 'n guth mi o neul nan gruaim:
Ach tha m' fhocal le cunnart na h-Eirinn;
An cualas duit copan nam fuaim?
Ni 'n taibhs' e, righ Atha nan sruth,
A thaomas am fuaim air oiche."

" Taomadh an seòd a ghuth féin,
'S fonn clàrsaich do Chathmor am fuaim:
Tha aiteas, mhic duibhre nan speur,
A' losgadh air m' anam gun ghruaim.
So ceòl chinn-fheadhna nan cruaidh bheum
'N àm oiche air aisridh nan sìan,
'Nuair lasas anam nan sonn,
A' chlann an cruadal d' am miann.
Tha sìol meata an còmhnuidh 'nam fiamh
An gleannan nan osna tlàth,
Far an aom ceò maidne ri sliabh
O ghorm-shiubhal sruthain nam blàr."

" Ni 'm meat' a chinn-uidhe nan sonn,
Na sinns're o 'n thuit mi féin:
Bu chòmhnuidh dhoibh dùbhra nan tonn

In fusco tempore sui somnii ipsius?
An est notitia tibi de certatione durarum plagarum?
Quis es tu, fili obscuritatis cœlorum?
An stas tu in conspectu regis
Tenue spectrum ex tempore antiquo?
Anne vox tu à nube imbrium
Cum periculo Iernes gladiorum priscorum?" *
" Non sum vir-viatorius obscuritatis ego ipse,
Nec vox ego à nube torvitatum:
At (venit) est meum dictum cum periculo Iernes;
An auditus est a te umbo sonituum?
Non spectrum est ille, rex Athæ fluentorum,
Qui fundit sonitum super noctem."
" Fundat heros suam vocem ipsius,
Est melos citharæ Cathmori sonitus:
Est lætitia, fili obscuritatis cœlorum,
Exardens super meum animum sine tetricitate.
Hicce (est) cantus ducum durarum plagarum
Tempore noctis super semita nimborum,
Quando flammescit animus heroum,
Prolis crudum periculum cui est voluptas.
Est semen meticulosum semper in trepidatione
In valliculâ halituum mollium,
Ubi se-acclinat nebula matutina ad clivum
A cæruleo cursû rivuli viretorum."
" Non meticulosi, o (dux) caput itineris heroum,
Proavi, unde (nata sum) cecidi ego ipse:
Erat habitatio illis obscuritas undarum

* i. e. bellicosæ olim.

An tìr fhadda sìol colgach nam beum.
Ach ni 'n sòlas do m' anam tlàth
Fuaim mall a' bhàis o 'n raon.
Thig esan nach géill gu bràth:
Mosgail bard focail is caoin."

Mar charraig is sruthan r'a taobh,
Am fàsach nam faoin bheann
Sheas Cathmor, ceann-feadhna nach maoin,
An deoir—
Mar oiteig air 'anam le bròn
Thàinig guth caoin na h-òigh
A' mosgladh cuimhne talmhuinn nam beann,
A caomh chòmhnuidh aig sruthain nan gleann,
Roimh 'n àm an d' thàinig e gu borb
Gu cobhair Chonmhoir nan colg fiar.

"A nighean coigrich nan lann,"
(Thionndaidh i a ceann o 'n t-sonn)
" 'S fhadda fo m' shùil an cruaidh
Crann flathal Innis uaine nan tonn.
Tha m' anam, do thubhairt mi fhéin,
An truscan nan sìan ciar.
C' ar son a lasadh an dealra so féin,
Gus am pill mi an sìth o 'n t-sliabh?
'N do ghlas m' aghaidh na d' fhianuis, a làmh-gheal,
'S tu togail do m' eagail an righ?
'S àm cunnairt, ainnir nan trom chiabh,
Am do m' anam, mòr thaila na strì.
Atas e tomhail mar shruth

In terrâ longinquâ seminis (bellicosi) aculeati plaga-
At non est gaudium meo animo benigno [rum.
Sonitus tardus mortis à campo.
Venit ille qui non cedit in æternum :
Expergeface bardum verbi, quod est blandum."
Instar rupis, et fluento juxta ejus latus,
In desertis declivium montium
Stetit Cathmor, (dux) caput virorum haud molle,
In lacrymis—
Instar auræ super ejus animum cum mœrore
Venit vox blanda virginis
Expergefaciens memoriam terræ montium,
Ejus placidæ habitationis ad fluenta vallium,
Ante tempus quo venit ille strenuè
In auxilium Conmoris mucronum ferorum.
" Filia peregrinorum armorum,"
(Avertit illa suum caput ab heroe),
" Est diu sub meo oculo in dura-armatura
Ramus splendidus Inisunæ undarum.
Est meus animus, dixi ego ipse,
In amictu nimbrorum atrorum.
Quare flammescat coruscamen hoc ipsum,
Donec redeam ego in pace à clivo? [candida,
An palluit meus vultus in tuo conspectu, o manus
Cum tolleres mihi in metum regem?
Est tempus periculi, virgo gravium capillorum,
Tempus meo animo, magnæ habitationi certationis.
Tumet ille ingens instar fluminis

A' taomadh air Gaill nan cruaidh bheum.
An taobh carraig chòsach air Lona,
Mu chaochan nan sruthan crom
Glas an ciabh na h-aoise
Tha Claonmhal', righ clàrsaich nam fonn;
Os a chionn tha crann daraich nam fuaim,
Agus siubhal nan ruadh-bhoc sliom.
Tha forum na strì 'na chluais
'S e 'g aomadh an smaointibh nach tiom:
An sin biodh do thalla, Shùilmalla,
Gus an ìlsich forum nam beum,
Gus am pill mi an lasadh na cruaidhe
O thruscan duibhre na beinn,
O 'n cheathach a thrusas o Lòna
Mu chòmhnuidh mo rùna féin."
Thuit gath soluis air anam na h-òighe;
Las i suas fa chòir an righ:
Thionndaidh i a h-aghaidh ri Cathmor,
A ciabh bhog anns na h-osna a' strì.
Reubar iollair nan speur ard
O mhòr shruth gaoithe nan gleann,
'Nuair a chi e na ruadh bhuic f'a chòir
Clann eilid nam faoin bheann,
Mu 'n tionndaidh Cathmor nan cruaidh bheum
O 'n strì mu 'n éirich dàn.
Faiceams thu, ghaisgich nan geur lann,
O thruscan an duibhre dhuibh,
'Nuair thogas ceò mu 'm chòmhnuidh féin,

Se-fundens super Gallos durarum plagarum.
In latere rupis cavernosæ super Lonâ,
Prope rivulum aquarum flexuosarum
Canus in capillis senectutis
Est Clonmal, rex citharæ modorum;
Supra ejus caput est ramus quernus sonituum,
Et iter ruforum capreolum nitentium.
Est fremitus certationis in ejus aure
Se-reclinantis cogitationibus haud mollibus:
In illo (loco) sit tuum domicilium, Sulmala,
Donec subsidat strepitus plagarum,
Donec redeam ego in flammâ duræ-armaturæ
Ab amictu obscuritatis montis,
A nebulâ, quæ se-succingit è Lonâ
Circa habitationem mei desiderii ipsius."
Cecidit radius lucis super animum virginis;
Arsit illa sursum coram rege:
Vertit illa suum vultum ad Cathmorem,
Ejus capillo molli in auris certante.
Avelletur aquila cœlorum altorum
A magno torrente ventorum vallium,
Quando videt illa rufos capreolos se coram,
Prolem capreæ desertorum montium,
Priusquam avertatur Cathmor durarum plagarum
A certatione circa quam orietur carmen.
Cernam ego te, bellator acutorum telorum,
Ab amictu obscuritatis atræ, [ipsius
Quando se-tollit nebula circa meam habitationem

Air Lòna nan iomadh sruth.
'Nuair is fhada o m' shùil thu, a sheoid,
Buail copan nam fuaim ard;
Pilleadh sòlas do m' anam, 's e 'n ceò,
'S mi ag aomadh air carraig leam féin.
Ach ma thuit thu, mar ri coigrich a ta mi!
Thigeadh do ghuth o neul
Gu òigh innis uaine, 's i fann.
"Og-gheug Lumoin an fheoir,
C' uim a dh' aomadh tu 'n stràchdadh nan sìan?
'S tric a thionndaidh Cathmor o 'n bhlàr
Dubh thaomadh air aghaidh nan sliabh;
Mar mheallain domh fhéin tha sleagha nan lot
'S iad a' brunadh air còs nan sgiath.
Dh' éiream, mo sholus, o 'n strì,
Mar thein oiche o thaomadh nan nial.
Na pill, a dheò-ghréine, o 'n ghleann,
'Nuair a dhlùthaicheas forum nan colg,
Eagal teicheadh do 'n nàmhaid o m' làimh,
Mar a theich iad o shean srath nam Bolg."
Chualas le Sonnmor air Cluanfhear,
A thuit fo Chormac nan geur lann.
Tri làì dhorchaich an righ
Mu 'n fhear a dh'aom an strì nan gleann.
Chunnaic mìn-bhean an sonn an ceò;
Bhrosnuich sud di siubhal gu sliabh:
Thog i bogha fo 's ìosal
Gu dol mar ri laoch nan sgiath:

Super Lonâ multorum fluentorum.
Quando es procul à meo oculo tu, o heros,
Percute umbonem sonituum arduorum;
Redeat solatium meo animo, cum sit in nebulâ,
Cum sim ego reclinata super rupem (sola) mecum ipsâ.
At si cecideris tu, apud peregrinos sum ego!
Veniat tua vox è nube
Ad virginem insulæ viridis, cum erit languida."
" Nove rame Lumonis (gramineæ) graminis,
Quare te-inclines tu in effusione nimborum?
Sæpe reversus est Cathmor à prœlio
Atrè-se fundente super faciem clivorum;
Instar grandinis mihi ipsi est hasta vulnerum
Illisæ cavis clypeorum.
Surgam, mea lux, à certatione,
Sicut ignis noctis ab effusione nubium.
Ne redi, o tepide radie solis, a valle,
Quando appropinquat fremitus plagarum,
Præ metu ne fugiant hostes à meâ manu,
Ut fugerunt illi à majoribus Belgarum."
Auditum est à Sonmore de Clunare,
Qui cecidit sub Cormaco acutorum telorum.
Tres dies caligavit rex
Circa virum qui se-inclinavit in certatione vallium.
Vidit blanda uxor heroa in nebulâ;
Commovit illud ei iter ad montem:
Sustulit illa arcum clam
Ad eundum cum bellatore clypeorum:

Do 'n ainnir luidh dùbhra air Atha,
'Nuair a shiubh'ladh an gaisgeach gu gnìomh.
O cheud sruthan aonaich na h-oiche
Thaom sìol Alnecma sìos
Chualas sgiath chaismeachd an righ;
Mhosgail an anam' gu strì;
Bha 'n siubhal am forum nan lann
Gu Ullin, talamh nan crann.
Bhuail Sonnmor air uairibh an sgiath,
Ceann-feadhna nam borb thriath.
Nan déigh lean Sùil-àluinn
Air aomadh nam fras;
Bu sholus is' air aonach,
'Nuair thaom iad air gleanntaibh glas;
Tha 'ceuman flathail air lom,
'Nuair thog iad ri aghaidh nan tom:
B' eagal di sealladh an righ
A dh' fhàg i 'n Atha nam frìth.
'Nuair dh' éirch forum nam beum
Agus thaom iad sa' chéile sa' chath,
Loisg Sonnmor mar theine nan speur;
Thàinig Sùil-àluinn nam flath,
A folt sgaoilte san osna,
A h-anam ag ospairn m' an righ.
Dh' aom e 'n strì mu rùn nan laoch:
Theich namhaid fo dhùbhra nan speur;
Luidh Cluanfhear gun fhuil,
Gun fhuil air tigh caol gun leus.

Nymphæ jacebat obscuritas super Athâ,
Cum iret heros ad rem-gerendam.
A centum rivulis jugi noctis
Effusum est semen Alnecmæ deorsum.
Audiebatur clypeus monitionis regis;
Experrectus est eorum animus ad certationem;
Erat eorum iter in strepitu armorum
Ad Ullinam, terram arborum.
Percutiebat Sonmor aliquando clypeum,
(Dux) caput-cohortium fortium heroum.
Eorum à tergo sequebatur Sulallin
Super inclinatione imbrium;
Erat lux illa super jugo,
Quando effundebantur illi super valles leucophæas;
Sunt ejus passus nobiles super nudâ (planitie),
Quando (ascendebant) se tollebant illi ad faciem tu-
Erat metus illi intuitus regis, [mulorum:
Qui reliquit eam in Athâ saltuum.
Quando ortus est fremitus plagarum,
Et effusi sunt illi inter se in conflictum,
Arsit Sonmor instar ignis cœlorum;
Venit Sulallin (speciosa) splendorum,
Ejus crine sparso in aurâ,
Ejus anima singultiente pro rege.
Inclinavit ille certationem propter amorem bellatorum;
Evasit hostis sub obscuritate cœlorum;
Jacuit Clunar sine sanguine,
Sine sanguine in domo angustâ sine luce.

Ni 'n d' éirich fearg Shonnmhoir nan lann;
Bha là gu dorcha 's gu mall.
Ghluais Sùil-àluinn mu 'gorm shruth féin,
A sùil an rachdaibh nan deur:
Bu lìonmhor a seàlladh gu caoin
Air gaisgeach sàmhach nach faoin:
Ach thionndaidh i a sùilean tlàth
O shealladh an laoich thuathail.
Mhosgail blàir mar fhorum nan nial;
Ghluais dorran o 'anam mòr;
Chunnas a ceuma le aiteas
'S a làmh gheal air clàrsaich nam fonn.
'Na chruaidh a ghluais an righ gun dàil;
Bhuail e 'n sgiath chòsach ard,
Gu h-ard air darach nan sìan,
Aig Lubar nan iomadh sruth.
Seachd copana bh' air an sgéith,
Seachd focail an righ d'a shluagh,
A thaomadh air osnaibh nan speur,
Air fineachaibh mòr nam Bolg.
Air gach copan tha reul de 'n oiche,
Ceann-mathann nan ros gun scleò,
Caol-dearrsa o neul ag éirigh,
Juil-oiche an truscan de cheò.
Tha Caoin-chathlinn air carraig a' dealradh,
Reul-dùbhra air gorm-thonn o 'n iar
Leth cheileadh a sholus an uisge.
Tha Beur-theine, las-shuil nan sliabh

Nec surrexit ira Sonmoris telorum ;
Erat ejus dies tenebrosus et tardus. [ipsius,
Movebat-se Sulallin circa suum cæruleum fluentum
Ejus oculo in eruptione lacrymarum :
Erat frequens ejus intuitus blandè
In bellatorem taciturnum haud vanum :
At vertit illa suos oculos molles
E conspectu herois fortis.
Experrecta sunt prœlio instar fremitûs nubium ;
Abiit ira ab ejus animo magno ;
Visi sunt ejus gradus cum lætitiâ
Et ejus manus candida super citharâ chordarum.
In durâ-armaturâ ivit rex sine morâ ;
Percussit ille clypeum multicavum arduum,
Arduè super quercu nimborum
Ad Lubarem multorum rivulorum.
Septem umbones erant super clypeo,
Septem dicta regis ad suum populum,
Quæ fundebantur super flaminibus cœlorum,
Super nationes magnas Belgarum.
Super singulo umbone est stella noctis,
Canmathan acuminum sine hebetudine,
Colderna è nube oriens,
Uloiche in amictu nebulæ.
Est Concathlin super rupe coruscans,
Reldura super cæruleo fluctu ab occidente
Semi-celans suam lucem in undâ.
Est Bertena, flammeus oculus clivorum

Sealladh sìos o choille san aonach
Air mall shiubhal sealgair 's e triall
Ro' ghleannan an dùbhra braonach
Le faoibh ruadh-bhuic nan leum ard.
Tomhail am meadhon na sgéithe
Tha lasadh Tuinn-theine gun neul,
An rionnag, a sheall ro' 'n oiche
Air Lear-thonn a' chuain mhòir;
Lear-thonn, ceann-feadhna nam Bolg,
An ceud fhear a shiubhail air gaoith.
Leathan sgaoil siuil bhàn an righ
Gu Innis-fàil nan iomadh sruth.
Thaom oiche air aghaidh a' chuain,
Agus ceathach nan truscan dubh,
Bha gaoth a' caochladh dlùth san speur;
Leum luingeas o thonn gu tonn;
'Nuair dh' éirich Tonn-theine nan stuadh,
Caoin shealladh o bhriseadh nan nial.
B' aiteas do Lear-thonn tein iuil nam buadh,
A' dealradh air domhan nan sìan.

Fo shleagh Chathmoir nan colg sean,
Dhùisg an guth a dhùisgeadh baird:
Thaom iad dubh o thaobh nan sliabh
Le clàrsaich ghrinn 's gach làimh.
Le aiteas mòr sheas romp' an righ,
Mar fhear siubhail ri teas là 'n gleann,
'Nuair chluinneas e fada san réidh
Caoin thorman sruthain nam beann,

Despiciens deorsum ex sylva in jugo
Super tardum cursum venatoris euntis
Per valliculam in obscuritate imbrifera
Cum exuviis ruforum capreolorum saltuum arduorum.
Ingens in medio clypei
Est flamma Tonthenæ sine nube,
Stellæ, quæ prospexit per noctem
In Lerthonem oceani magni;
Lerthonem, caput-cohortium Belgarum,
Primum virum, qui fecit-iter super vento.
Lata sparsa sunt vela alba regis
Ad Inisfalam multorum fluentorum.
Fudit-se nox super faciem oceani,
Et nebula amictuum atrorum;
Erat ventus varians frequenter in cœlo;
Saliebat classis ab unda ad undam;
Quando surrexit Tonthena fluctuum,
Blandè prospiciens à diruptione nubium.
Erat gaudium Lerthoni ignis index victoriarum.
Coruscans super profundo nimborum.
Sub hastâ Cathmoris mucronum priscorum
Experrecta est vox quæ expergefaceret bardos:
Effusi sunt illi atri à latere clivorum
Cum citharâ eleganti in singulâ manu.
Cum lætitiâ stetit ante eos rex
Instar viatoris per æstum diei in valle,
Quando audit ille procul in apertâ-planitie
Blandum murmur rivuli montium,

Sruthain a bhriseas san fhàsach
O charraig thaoibh-ghlais nan ruadh-bhoc.
" C' ar son a chluinneam guth ard an righ
'N àm codail an oiche nam fras?
Am facas tanas nach beò
Measg d' aisling ag aomadh glas?
Air neul am bheil an àiteach fuar
A' feitheamh fonn Fhonnair nam fleagh?
Is lìonmhor an siubhal air réidh,
Far an tog an sìol an t-sleagh?
No 'n éirich ar crònan air thùs
Mu 'n fhear nach tog an t-sleagh gu brath,
Fear chosgairt air gleann nan slòigh
O Mhòma nan iomadh bad?
Ni 'n dì-chuimhn dhomh dorchadh nam blàr,
Chinn-fheadhna nam bard o thùs,
Togar cloch dha aig Lubar nan carn,
Aite-còmhnuidh do Fholdath 's d'a chliu:
Ach taom m' anam air àm nan laoch,
Air na bliadhnaibh san d' éirich iad suas
Air tonn Innis-uaine nan colg.
Ni 'n aiteas do Chathmor a mhàin
Cuimhne Lumoin, innis uaine na slòigh;
Lumon, talamh nan sruth,
Caoin chòmhnuidh nam bàn-bhroilleach òigh.
Lumon nan sruth,
Tha thu dealradh air m' anam féin;
Tha do ghrian air do thaobh

Rivuli, qui erumpit in desertis [rum.
E rupe (γλαυκοπλευρῳ) latere glauco ruforum capreolo-
" Quare audio vocem arduam regis
In tempore somni in nocte imbrium?
An visum est spectrum haud vivum
Inter tuum somnium se-inclinans glaucum?
Super nube an est eorum habitatio frigida
Expectantium melos Fonaris conviviorum?
Est frequens eorum iter super plano,
Ubi tollit eorum semen hastam?
Anne surget noster cautus primò
Circa virum qui non tollet hastam in æternum,
Virum qui consumpsit in valle populos
A Momâ multarum sylvularum?
Non oblivioni est mihi obscuratio prœliorum,
O dux-cohortium bardorum ab initio,
Erigatur saxum ei ad Lubarem saxetorum,
Locus-habitationis Foldatho et ejus famæ:
At funde meum animum super tempus bellatorum,
Super annos, in quibus surrexerunt illi sursum
In undis Inisunæ (bellicosæ) aculeorum.
Non est gaudium Cathmori solùm [rum;
Memoria Lumonis, insulæ viridis (populosæ) populo-
Lumonis, terræ fluentorum, [virginum.
Blandæ habitationis (λευκοκολπων) candidis pectoribus
Lumon fluentorum,
Es tu coruscans super meum animum ipsius;
Est tuus sol ad tuum latus

Air carraig nan crann bu trom.
Tha d' eilid chiar,
Do dhearg bàr mhòr am measg nam bad
A' faicinn air sliabh
An colg-chu a' siubhal grad.
Mall air an réidh
Tha ceumna nan òigh,
Oigh làmh-gheal nan teud
'S nam bogha crom sa' mhagh,
Togail an gorm shùl tlàth
O 'n leadan barr-bhuidh air sliabh nam flath.
Ni bheil ceumna Lear-thonn sa' bheinn,
Cean Innis nan geug uaine.
Tha e togail dubh dharach air tonn
An camas Chluba nan iomadh stuadh,
'N dubh-dharach a bhuain e o Lumon
Gu siubhal air aghaidh a' chuain.
Thionndaidh òighe 'n sùilean tlàth
O 'n righ ma' n tuiteadh e sìos:
Ni 'm facas leo riamh an long
Ciar mharcach a' chuain mhòir.
Ghlaodh a nis an righ a' ghaoth
Measg ceò na mara glais.
Dh' éirich Innis-fàil gu gorm.
Thuit gu dian oiche nam fras.
Bhuail eagal clann Bholga gu luath
Ghlan neoil o Thonn-theine nan stuadh.
An camas Chùlbeinn' dh' àitich an long,

Super rupe arborum, quæ (sunt) erant graves.
Est tua caprea fusca,
Tuus ruber-(cervus) ramosus in medio sylvularum
Adspicientes super clivo
Venaticum-canem euntem velociter.
Tardi super aperta-planitie
Sunt passus virginum,
Virginum (λευκοχειρων) manibus-candidis chordarum
Et arcuum curvorum in agro,
Tollentium suos cærulos oculos blandos
A suis capillis flavacuminatis super clivo principum.
Non sunt passus Lerthonis in monte,
Caput insulæ ramorum viridium.
Est ille erigens atram quercum super undam
In portu Clubæ multorum fluctuum,
Atram quercum quam ceciderat ille è Lumone
Ad proficiscendum super faciem oceani.
Averterunt virgines suos oculos blandos
A rege ne caderet ille deorsum :
Non visa est ab illis unquam navis
Fuscè equitans in oceano magno.
Invocavit nunc rex ventum
Inter nebulam maris cani.
Orta est Inisfala viridans.
Cecidit (propere) violenter nox imbrium.
Percussit metus prolem Bolgæ (subito) velociter
Purgârunt-se nubes à Tonthenâ fluctuum.
In (portu) sinu Culbenæ locum-cepit navis,

Far am freagradh a choille do thonn:
Bu chopach an sin an sruth,
O charraig Dubh-umha nan còs,
San dealra tanais nach beò
Le 'n cruthaibh caochlach féin.
Thàinig aisling gu Lear-thonn nan long,
Seachd sàmhla de na linne nach beò;
Chualas an guth briste trom.
Chunnas an sìol an ceò,
Chunnas sìol Atha nan colg,
'S an clann, cinn-uidhe nam Bolg:
Thaom iad am feachda féin,
Mar cheathach a' tearnadh o 'n bheinn,
'Nuair a shiùbhlas e glas fo 'n osna
Air Atha nan iomadh dos.
Thog Lear-thonn talla Shàmhla
Ri caoin fhonn clàrsaich nan teud.
Dh' aom eilid Eirinn o 'cheumnaibh
Aig aisridh ghlas nan sruth.
Ni 'n dì-chuimhn da Lumon uaine,
No Flathal gheal-làmhach nam buadh
'S i coimhead air marcach nan tonn
O thulaich nan eilid ruadh.
Lumon nan sruth;
Tha thu dealradh air m' anam féin."
Mhosgail gath soluis o 'n ear;
Dh' éirich ard chinn cheathach nam beanan;
Chunnas air cladach nan gleannan

Ubi respondebat sylva undæ :
Erat spumosum ibi flumen
E rupe Duthamæ (cavernosæ) cavernarum,
In quibus coruscabant larvæ haud vivæ
Cum suis formis mutabilibus ipsarum.
Venit somnium ad Lerthonem navium,
Septem simulacra ex lineis haud vivis ;
Audiebatur eorum vox rupta (mœsta) gravis.
Cernebatur eorum semen in nebulâ,
Cernebatur semen Athæ (bellicosæ) aculeorum,
Et eorum proles, (duces) capita-itineris Belgarum :
Effuderunt illi suas copias ipsorum,
Ut nebulam descendentem è monte,
Quando it illa cana sub flamine
Super Atham multarum sylvularum.
Erexit Lerthon domicilium Samlæ
Ad blandum modulamen citharæ chordarum.
Declinavit-se caprea Iernes ab ejus passibus
Ad colles glaucos fluentorum.
Nec est oblivio illi Lumon viridis,
Nec Flathal (λευκοχειρ) candidis-manibus victoriarum
Intuens equitationem fluctuum
A tumulo caprearum rufarum.
Lumon fluentorum ;
Es tu coruscans super meum animum ipsius."
Experrectus est radius lucis ab oriente ;
Surrexerunt ardua capita-nebulosa montium ;
Cernebantur in arenoso-littore vallicularum

An crom chaochain ghlas-shruthach féin.
Chualas sgiath Chathmhoir nan colg;
Mhosgail sìol Eirinn nam Bolg
Mar mhuir dhomhail 'nuair ghluaiseas gu geur
Fuaim eiti air aghaidh nan speur
Taomadh tuinn o thaobh gu taobh
Ag aomadh an glas cheanna baoth
Gun eòlas air siubhal a' chuain.

Trom is mall gu Lòn nan sruth
Ghluais Sùil-malla nan rosg tlàth:
Ghluais is thionndaidh 'n òigh le bròn
A gorm shùil fo shileadh blàth.
'Nuair thàinig i gu carraig chruaidh
Dubh chromadh air gleannan a Loin,
Sheall i o bhriseadh a céille
Air righ Atha—dh' aom i sìos.

Buail teud, a mhic Alpain nam fonn.
Bheil sòlas an clàrsaich an neoil?
Taom air Oisean, a 's osan gu trom,
Tha 'anam a' snàmh an ceò.
Chualas thu, bhaird, a' m' oiche:
Ach siùbhladh fonn eutrom uam féin.
'S aiteas caoin thuradh do Oisean
Am bliadhnaibh chiar na h-aoise.

A dhroighionn uaine thulaich nan taibhs,
A thaomas do cheann air gaoith oidhche,
Ni bheil d' fhorum na mo chluais féin,
No faiteal tanais na d' ghéig ghlais.

Sui flexuosi rivuli (γλαυκορρόοι) cum glaucis fluminibus
Auditus est clypeus Cathmoris mucronum; [ipsorum.
Experrectum est semen Iernes Belgarum
Sicut mare vastum, cum movet-se acriter
Sonitus asper super faciem cœlorum
Fundentium undas à latere ad latus
Inclinantes cana capita insana
Sine notitiâ de cursu oceani.
(Mœsta) gravis et tarda ad Lonam fluentorum
Processit Sulmala oculorum blandorum:
Processit et vertit virgo cum dolore
Suum cæruleum oculum sub distillatione tepidâ.*
Quando venit illa ad rupem duram
Atre-se curvantem super valliculam Lonæ,
Adspexit illa è fracturâ mentis †
Ad regem Athæ—inclinavit-se illa deorsum.
Pelle chordam, nate Alpino cantuum.
An est gaudium in citharâ nubium?
Funde super Ossianum id, ejus suspirio gravi.
Est ejus animus natans in nebulâ.
Auditus es tu, barde, in meâ nocte:
At abeat melos leve à me ipso.
Est gaudium blanda threnodia Ossiano
In annis fuscis senectutis.
O sentis viridis tumuli lemurum,
Qui fundis tuum caput super ventum noctis,
Non est tuus strepitus in meâ aure ipsius,
Nec aura spectri in tuo ramo glauco.

* i. e. lacrymis tepidis. † i. e. demens.

Ach 's lìonmhor ceum nam marbh bu treun,
Air osna dubh-aisridh na beinn',
'Nuair ghluaiseas a' ghealach on ear,
Mar ghlas-sgéith dubh shiubhal nan speur.
Ullin, a Charuill, a Raoinne,
Guthan aimsir a dh' aom o shean,
Cluinneam sibh an dorchadas Shelma,
Agus mosglaibhse anam nan dàn.
Ni 'n cluinneam sibh shìl nam fonn:
Cia an talla de neoil bheil ur suain?
Na thribhuail sibh clàrsach nach trom
An truscan ceò maidne is gruaim,
Far an éirich gu fuaimear a' ghrian
O stuaidh nan ceann glas.

At frequens est passus mortuorum, qui fuerunt strenui,
Super flamine atræ semitæ montis,
Cum movet-se luna ab oriente
Sicut canus clypeus atrè-peragrans cœlos.
Ullin, Carrul, Rono,
Voces temporis quod (præteriit) se-inclinavit olim,
Audiam vos in caligine Selmæ,
Et expergefacite animum carminum.
Non audio vos, o Semen cantuum:
Ubi in habitatione nubium est vester sopor?
An pulsatis vos citharam haud gravem
In amictu nebulæ matutinæ et torvitate,
Ubi oritur sonorè sol
A fluctibus capitum glaucorum?

TEMORA.

CARMEN OCTAVUM.

Carminis VIII. Argumentum.

Quarta a poematis initio incipit dies. Fingal eodem adhuc in loco commorans, quem priore nocte occupaverat, per nebulam quæ Cormulem rupem insidebat subinde cernitur. Descensus illinc regis describitur; qui Gallum, Dermidem, Bardumque Carrilem, ad vallem Clunam demittit, Ferad-arthonem Cairbaris filium, unum adhuc ex stirpe Conaris primi Hiberniæ regis, superstitem, ad Caledoniorum exercitum inde deducturos. Copiis suis præest rex, et ad prœlium instruit. Deinde adversus hostes proficiscens, ad specum Lubarensem devenit, sub qua Folani jacebat cadaver. Conspecto Brano cane, qui ad antri ostium recumbebat, renovatur luctus. Aciem ordinat Cathmor. Heros ipse, pugna, Fingalis et Cathmor acta, tempestas, et Belgarum fuga describitur. Ad Lubaris fluvii ripam reges sub nube congrediuntur; finitâque pugna, aspectus eorum et ora, colloquiumque et Cathmoris mors enarrantur. Trenmoris hastam Ossiano more vetusto tradit Fingal; quæ dum peraguntur, Cathmoris umbra in Lonensi valle Sulmallæ lugenti obvertitur. Adveniente deinde vespere, instruuntur epulæ, adventusque Ferad-arthonis centum bardorum carminibus nunciatur. Orationem habet Fingal; quâ finitâ, explicit poema.

TIGHMORA.

DUAN VIII.

v. 1 17.

Mar ghlacas gaoth gharbh reoidh fo ghruaim
Ciar lochan càthair nan ruadh bheann;
Mar ghlacas 's an oiche na fuaim,
Caol ruinne na fuar thonna thall
Sgaoileadh truscan de eith m' an cuairt,
Geal fo shùil maidne an t-sealgair
Tha uisge nan garbh charn a' gluasad,
Réir barail na tonna a' falbhan.
Faoin fhorum tha marbh m' a chluasaibh,
Gach tonn dhiubh a' dealradh an sàmhchair
Fo gheugaibh is bhàrr ruadh an fheoir,
Tha critheadh 's a feadadh fo ghaoith
Air an àiteachaibh baoth fo reòdh:
Cho sàmhach 's cho glas a bha' n sluagh
Ri madainn dol suas o ear,
Gach gaisgeach o 'cheann-bheart de chruaidh
A' sealltuinn air cruaich an righ,

TEMORA.

CARMEN VIII.

v. 1–17.

Ut corripit ventus asper gelu sub torvitate
Fuscum lacusculum muscosum ruforum montium,
Ut corripit in nocte fremens,
Tenuia fastigia frigidarum undarum ex adverso
Expandens amictum glaciei in circuitum,
Candida sub oculo matutino venatoris
Est aqua asperorum saxetorum se-movens,
Secundùm ejus sententiam undis vacillantibus.
Vanus strepitus est mortuus circa ejus aures,
Singulâ undâ earum coruscante in tranquillitate
Sub ramis et apice rubro graminis,
Quæ sunt trementia et fistulantia sub vento
In eorum locis tristibus sub gelu:
Æquè tranquillus et pallidus erat populus
In matutino (tempore) iens sursum ab oriente,
Singulo bellatore è galeâ duræ-(chalybis)
Aspiciente collem regis,

Cruaich Fhionnghail thall fo nial,
A gharbh cheum a' dol sìos an ceò.
Air àm a chìte an t-ard threun
Leth fhaicte an leus a mhòir airm ;
O smuainte gu smuainte ghluais còmhrag
Ag iadhadh gu domhail m' a chliabh.
Mar so a ghluais a mach an triath ;
Lann Luinne nam beum a' soillseadh ;
Sleagh fhada a' druideadh o nial,
Leth fhaicte a sgiath 's i boillsgeadh.
'Nuair a thàinig e uile fo cheum
Le 'liath chiabh ag éirigh ri gaoith
Fo dhealt a' taomadh m' an cuairt,
Ghluais a suas garbh fhuaim nan sluagh
Thar an cinneachaibh buaireadh gu strì,
Iad a' sgaoileadh an dealra mi' an cuairt
Le 'n uile sgiath' fuaimear m' an righ.
Mar so tha gluasad glas a' chuain
M' an cuairt do fhuath o chruach nam beann,
'Nuair a thearnas e 'n gaoith air na stuaidh,
Fear astair fo ghruaim fada thall
A' togail a chinn thar a' bhruaich
'S e coimhead air bruailleinn a' chaoil,
E saoilsinn gu 'm faicear an cruth
Leth dhubh am measg comhstri nam beuc,
Garbh thonna fo àilghios m' an cuairt,
Gach baoth dhruim a' buaireadh fo chop.
Fada thall mac Mhorni nam beum,

Collem Fingalis ex adverso sub nube,
Et ejus ingentem passum euntem deorsum in nebulâ.
Interdum cernebatur arduus strenuus (vir)
Semivisus in flammâ magnorum armorum;
A cogitatione ad cogitationem se-movit certamen
Se-flectans vastè circa ejus pectus.
Hoc modo (exiit) se-movit extrà princeps;
Gladio Lunonis plagarum fulgente;
Hastâ longa se-protrudente è nube,
Semiviso ejus clypeo et coruscante.
Quando venit ille totus (gradiens) sub passibus
Cum ejus cano capillo surgente ad ventum
Sub rore se-fundente in circuitum,
Processit sursum ingens fremitus populorum
Per eorum gentes tumultuantes ad certationem,
Illis spargentibus suam coruscationem circumcirca
Cum suis omnibus clypeis sonoris circa regem.
Hoc modo est motus canus oceani
In circuitum larvæ è præcipitio montium,
Cum descendit illa in vento super fluctus,
Viatore sub tetricitate procul ex adverso
Tollente suum caput suprâ præcipitium
Et intuente tumultum freti,
Et credente quod cernitur forma
Semi-nigra inter concertationem mugituum,
Ingentibus undis sub ejus arbitrio in circuitum,
Et singulo insano dorso tumultuante sub spumâ.
Sunt longè ex adverso filius Mornæ plagarum,

Mac Dhuthno thréin is bard caoin Chòna.
Sheas iadsa, gach fear dhiubh gun fheum
Fo gharbh-chrann fhéin gun chuimhn air còmhrag.
Chum sinne o shùilibh an righ;
Cha do bhuadhaich linn strì nan raon.
Bha sruthan beag a' taomadh sìos,
Mi 'ga bhualadh gu thrian le sleagh,
Gun m' anam ag iadhadh r'a thaobh,
Ag éirigh baoth o smaoin gu smaoin
Mall osna o urlar mo chléibhe.

"Shìl Mhorni," thuirt righ nan sluagh;
"A Dhearmuid, shealgair nan ruadh ciar,
C' uim a tha sibh cho dorcha san uair
Mar charraige air chruachaibh nan sliabh
Sileadh dubh uisge air an taobh?
Cha 'n 'eil fearg air m' anam gun fheum
Ri gaisgeachaibh treun nan sluagh,
Mo neart ann an còmhrag nam beum,
Mo shòlas an sìth an déigh buaidh.
Mo ghuth mar aiteal a' dol suas
Air madainn 's na ruaidh fo shéilg,
Og Fhillean cur a bhogh' air sheoil.
Cha 'n 'eil an sealgair sin sa bheinn,
'S e druideadh air leum nan ruadh.
C' uim tha sìol bhrisidh nan sgiath
Cho fada so shìos fo dhùbhra?"
Nuair dhirich ar ceum gus an triath,
A shùilean a' tionndadh ri sliabh Mhòra,

Filius Duthnonis strenui et bardus blandus Conæ.
Steterunt illi, singulus vir eorum sine vi
Sub ingenti arbore ipsius sine memoria certaminis.
Nos-tenuimus nos ab oculis regis;
Haud parta est à nobis certatio camporum.
Erat rivulus parvus se-fundens deorsum, [cum hastâ,
Me eum percutiente (leviter) usque ad tertiam partem
Sine meo animo se-flectente ad ejus latus,*
Surgente surdè à cogitatione ad cogitationem
Tardo suspirio ab imo mei pectoris.
"O semen Mornæ," dixit rex populorum;
"Dermid, venator rufarum-(caprearum) fuscarum,
Quare estis adeo (tetrici) tenebrosi hâc horâ
Ut rupes super præcipitiis clivorum
Stillantes atram aquam in suo latere?
Non est ira in meo animo sine necessitate
Adversùs bellatores strenuos exercituum,
Meas vires in certamine plagarum,
Meum solatium in pace post victoriam.
Est mea vox sicut aura iens sursùm
In matutino-(tempore) rufis capreis sub venatione,
Juvene Folane ponente arcum in rectum-statum.
Non est venator ille in monte.
Et ipse cursu-premens saltus rufarum-(caprearum)
Quare est semen (quod frangit hastas) frangendi has-
Tam longè hic infrà sub obscuritate?" [tarum
Cum ascenderunt nostri passus ad principem,
Ejus oculis conversis ad clivum Moræ,

* Cum meus animus non se-flecteret.

Bha 'dheoir gu dlù a' dol sìos
Mu ghorm-shùileach òg na fiall chòmhradh.
Ghlan dealradh a mhùig-se gu trian
Am fianuis sgiathan leathan a' chòmhraig.
" Feuch Cromall nan carraige fo chrann
Cathair na gaoithe, 's an ceann fo cheò;
Air an cùlaobh 'g iadhadh sa' ghleann
Tha Labha nan glan shruth 's nam fiadh.
Tha còs an eudan dhonn na carraige,
Air an aird sgiath iolaire treun.
Tha dorch roimhe sgaoileadh nan darag,
Tha fuaim ri gaoith Chlunai sa' bheinn
An sin tha òg nan ciabh donn,
Mac Chairbre nan rosg gorm,
Ard righ nan sgiath leathan 's nan sonn
O Ullinn nan ruadh 's nam mòr thìr.
Tha 'chluas ri guth Chondain tha liath;
Ag aomadh sìos an solus tha fann;
Tha 'chluas ris; tha nàimhde an triath
'N Tighmòra nam fuaim nach gann.
Thig esa mach o àm gu àm
An cearb nan ceòtha gus na ruaidh.
'Nuair a sheallas a' ghrian air a' ghleann,
Cha 'n fhaicear e thall air a' chruaich
Aig carraig no ri fuaim nan sruth,
E 'ga cheileadh o Bholga nan triath,
Tha còmhnuidh an ceud thall' a shinns're:
Innis da gu 'n togas an t-sleagh,

Erant ejus lacrymæ frequenter euntes deorsùm
Propter(κυανομματον)ceruleis oculis juvenem liberalium ser-
Detersit coruscatio nebulam ejus mediocriter [monum.
In conspectu clypeorum latorum certaminis.
" Ecce Cromal rupium sub arbore,
Sedes venti, et earum capite sub nebulâ;
Ad earum tergum se-obliquans in valle
Est Lava purorum rivorum et cervorum.
Est caverna in facie subfuscâ rupis,
Super cacumine ala aquilæ strenuæ.
Est caliginosa ante eam expansio quercuum,
Quæ sunt sonantes ad ventum Clunæ in monte:
Illic est juvenis capillorum subfuscorum,
Filius Carbaris oculorum cæruleorum,
Arduus rex clypeorum latorum et heroum
Ab Ullina rufarum et magnarum regionum. [canus;
Est ejus auris (attenta) ad vocem Condanis, qui est
Se-reclinantis deorsum in luce languidâ;
Est ejus auris ad eum; sunt hostes principis
In Temora sonituum haud parcorum.
Venit ille foràs de tempore in tempus
In limbo nebularum ad rufas-capreas.
Quando despicit sol in vallem,
Non cernitur ille ex adverso super præcipitio.
Ad rupem nec ad sonitum rivorum,
Se-celans à Bolga heroum,
Qui habitant in primo domicilio ejus majorum:
Narra illi quod tollitur hasta,

Is h-eagamh gu 'n leagh a nàimhde."
" Shìl Mhorni, tog-sa suas an sgiath,
A Dhearmuid tog ciar shleagh Thighmòra;
Biodh do ghuth-sa, a Charuill, tha liath,
Le 'n gnìomhaibh gu sìol nam mòr thriath;
Thoir a rìs e gu taobh Mhoiléna,
Raon ciar nam beum 's nan thaibhs;
An so buaileamsa còmhrag leam féin,
An gleann cumhann nan ceud garbh ghnìomh.
M' an teiring sìos an oiche dhonn,
Thig-sa gu lom Dhun-mòra.
Coimhid o chiarad nan tom,
O na cheò is e trom is domhail
Mu Léna nam mòr shruthan mall;
Ma chithear mo bhrataiche caola
Air Lubar nan glas lubadh caoin,
Cha do ghéill an comhstri nan laoch
An raon deiridh a' bhaoith chòmhraig."

Mar sin a chualas focuil an triaith:
Cha do fhreagair o 'n triall na treuna
Iad a' sìneadh an ceuma balbh
A' sealltuinn 's a' falbh, o 'n gruaidh
Air sluaigh, is gruaim, is fuaim na h-Eirinn,
Iad a' dorchadh air astar nan sliabh.
Cha do thréig iad an righ roimh riamh
Ann am meadhon nan sgiatha stoirmeal.
An déigh nan triath le chlàrsaich mall
Ghluais Carull fo cheann a bha liath;

Et fortasse quod liquescent ejus hostes."
" Semen Mornæ, tolle tu sursùm clypeum,
Dermid, tolle fuscam hastam Temoræ;
Sit tua vox, Carrul, qui es canus,
Cum eorum factis ad semen magnorum principum;
Adduc rursus eum ad latus Molenæ,
Planitiem fuscam plagarum et fuscorum lemurum;
In hoc (loco) (inibo) percutiam ego certamen mecum
In valle angustâ centum ingentium facinorum. [ipso*
Antequam descenderet deorsum nox subfusca,
Veni tu ad apertam-partem Dunmoræ.
Despice de obscuritate collium,
Ab nebulâ, quæ est gravis et vasta
Circa Lenam magnorum rivorum tardorum;
Si cernantur mea vexilla tenuia
Super Lubare glaucorum flexuum blandorum,
Haud cessi in concertatione bellatorum,
In acie postremâ insani certaminis."
Sic auditum est dictum principis:
Haud responderunt ab eorum itinere strenui
Tendentes passus taciti
Et spectantes inter abeundum, è suis genis
Super agmina, et torvitatem, et fremitum Iernes,
Et caligantes in itinere clivorum.
Haud reliquerunt illi regem antea unquam
In medio clypeorum procellosorum.
Pone principes cum citharâ tardus
Processit Carrul sub capite quod erat canum;

* i. e. solus.

Chunnaic e bàs sluaigh anns a' ghleann,
'S bu bhrònach is fann am fonn,
Mar aiteal caoin gaoith bha 'm fuaim,
Ma seach thig fo ghruaim air Légo
Mu lochan nan cuilc a tha ruadh,
'Nuair a thearnas air gruaidh sealgair
Caoin chadal air còineach nan còs.
" C' uim a tha aomadh a' bhaird o Chona,"
Thuirt am mòr righ, " thar sruthan dìomhair?
An àm so do bhròn is do dhòghruinn,
Athair Oscair, nach còmhnuidh an sìothaimh?
Biodh cuimhne air gaisgich an sith,
'Nuair nach cluinnear air strì na gruaim
Mu sgéith bhallaich an cruadal nam blàr.
Aoms' an sin am bròn thar sruth,
Air am buaileadh gaoth fhuar nan cruach;
Biodh san àm sin d' anam fo dhubh
Mu na gorm-shuilich sìnnte an uaigh.
Tha Eirinn ag iadhadh a' chòmhraig
Gu leathan, gu mòr, gu dorcha.
Tog, Oisein, do sgiathsa air chòmhla;
Tha mi m' aonar sa' chomhstri, a thréin."
Mar thig guth fuasach o ghaoith
Air long an caol-ghlas Innis uaine
'G a bualadh ro' 'n doimhne tha faoin,
Ciar mharcach nam baoth thonna mòra;
Mar sin chuir guth uaibhreach an righ
Mòr Oisian gu strì nan sleagh.

Videbat ille mortem populi in valle,
Et erat lugubrè et languidum melos,
Instar auræ blandæ venti erat sonus,
Quæ alternè venit sub tetricitate super Legam
Circa lacusculum arundinum, quæ sunt rufæ,
Quando descendit super genam venatoris
Blandus somnus super musco cavernarum.
" Quare est inclinatio bardi de Cona,"
Dixit magnus rex, " super rivulum secretum?
An tempus hocce luctui et angori,
Pater Oscaris, qui non habitabat in tranquillitate?
Sit recordatio bellatorum in pace,
Quando nihil audietur de certatione (torvâ) torvitatis
Circa clypeum umbonigerum in crudo-periculo prœlio-
Inclina-te tunc in luctu super rivum, [rum.
In quem (illiditur) ferit ventus frigidus præcipitiorum;
Sit in tempore illo tuus animus sub nigrore
Propter κυανομματες extensos in sepulchro.
Est Ierne se-obliquans ad certamen
Latè, vastè, tenebrosè.
Tolle, Ossiane, tuum clypeum in occursum;
Sum ego solus in concertatione, strenue."
Ut venit vox tremenda venti
Super navem in freto glauco Inisunæ
Eam percutiens per profundum, quod est inane,
Fuscè equitantem in insanis fluctibus magnis;
Modo illo misit vox imperiosa regis
Magnum Ossianum ad certationem clypeorum.

Thog e suas a' chruaidh an soillse,
An cearb dhubh gun bhoillsge a' chòmhraig,
Mar eudan re' leathan gun tuar,
An iomall chiar nam fuar nial,
Seal m' an éirich an stoirm air chuan.
Ard-fhuaimneach o chòinich Mhòra,
Thaom gu domhail còmhrag sgiathach.
Treun Fhionnghal a' gluasad a' mhòir shluaigh,
Righ Mhòirbheinn nan scorr-shrutha ciara.
Sgiath iolair a' sgaoileadh san ard,
A liath-fhalt a' taomadh m' a ghuaile,
Gharbh cheuma mar thorrunn nan carn.
'S tric a sheas e, 's a shealladh m' an cuairt,
Teine losgadh o bhuaireadh nan arm.
Bu choslach e ri carraig chruaidh,
Fo liath eith am bruachaibh nan àld,
A' choille fo ghaoith, is i fuaim;
Srutha dealradh m'a gruaidh 's m'a ceann,
Sgaoileadh ard an cobhar air osaig.
A nise bhuail e còs craig Lubair,
Is Fillean air chùlaobh an suain.
Bha Bran 'na shìneadh air a sgéith,
Ite fir còrr a' strì sa' ghaoith:
Glan o fhraoch chìte thall
Ceann cruaidh sleagh fhada an laoich.
Thog an dòghruinn do anam an triath,
Mar dhubh ghaoith tha fiaradh air loch.
Thionndaidh e 'cheuma air an t-sliabh,

Levavit ille sursum duram-armaturam in lucem
In limbo atro sine splendore certaminis,
Instar faciei lunæ latæ sine colore
In extremitate fuscâ frigidarum nubium,
Paulo antequam surgit procella in oceano.
Arduo-sonorum à musco Moræ
Effusum est vastè certamen clypeatum,
Strenuo Fingale promovente magnum populum,
Rege Morvenis scopulosorum fluminum fuscorum,
Alâ aquilæ se expandente in alto,
Ejus cano crine effuso circa humeros,
Ingentibus passibus instar tonitrûs saxetorum.
Sæpe restitit ille intuens circumcirca,
Igne flammescente ex tumultu armorum.
Erat similis ille rupi duræ
Sub glaucâ glacie in ripis rivulorum,
Sylva sub vento et eâ sonante, [caput,
Fluentis coruscantibus circa ejus genam et circa ejus
Spargentibus altè suam spumam super flamen.
Nunc percussit ille cavernam saxi Lubaris,
Folane ad ejus tergum in sopore.
Erat Brannus extensus super ejus clypeum,
Pennis aquilæ eximiis certantibus in vento.
Purum ab ericâ cernebatur ex adverso
Caput durum hastæ longæ bellatoris.
Excitavit se angor in animum principis,
Ut ater ventus, qui obliquatur super lacum.
Convertit ille suos passus super clivo

'Se 'g aomadh o 'sgéith air a shleagh.
Leum Bran an uchd bhàin gu luath,
Gu astar righ nan sluagh le sòlas :
Thàinig e 's a shealladh air uaigh
Anns na shineadh 'na shuain an sealgair.
Moch 'sa mhadainn b' annsa do threun
Fuaim faoghaid mu bheinn nan ruadh.
An sin bha sileadh sìos de dheoir,
O 'anam mòr, an righ fo ghruaim.
Mar thaomas an ardaibh nan gaoth,
Stoirm uisge o fhaobhar nan cruach,
Ag fàgail shruth glan san fhraoch ;
Grian a' dearrsadh air aonach nan stuadh ;
Ceanna uaine nan tom fo fheur :
Mar sin a ghluais an dealra baoth
O chòmhrag air laoch nan triath.
Leum e air a shleagh thar Lubar,
Is bhuail gu cùl a mhòr sgiath.
Bha aomadh is taomadh an t-sluaigh,
Le 'n uile ruinn chruaidh gu blàr.
Chual Eirinn gun eagal am fuaim ;
Leathan ghluais i a sluagh gu réidh.
Bha Malthos ciar an sgiath an raoin,
Le sealladh nach faoin fo dhubh fhabhraid ;
Is teann air bha, dealradh sa' ghleann,
Gath soluis nam bard 's nan triath,
Hidalla, bha riamh cho ciuin.
Bha gruaim Mhathronnain sa' chruaich,

Inclinans-se ab ejus clypeo super ejus hastam.
Prosiluit Brannus pectoris candidi velociter
Ad iter regis populorum cum lætitiâ :
Venit ille, et ejus aspectu ad sepulchrum,
In quo extendebatur in suo sopore venator.
Multo mane erat oblectamentum strenuo,
Sonitus excitationis prædæ circa montem rufarum.
Tunc fuit distillatio deorsum lacrymarum
Ab animo magno regis sub tetricitate.
Ut effunduntur in culminibus ventorum
Procellæ pluviarum è summo præcipitiorum
Relinquentes flumina pura in ericâ,
Solem coruscantem super monte columnifero,
Et capita viridia collium sub gramine :
Itidem processit coruscatio terribilis
E certamine * super heroa principum,
Saluit ille super suâ hastâ trans Lubarem, [peum.
Et percussit (penitus) ad tergum suum magnum cly-
Erat inclinatio et effusio populi
Cum eorum omnibus cuspidibus duris ad prœlium.
Audivit Ierne sine metu sonitum ; [tiem ;
Latum promovit illa suum populum ad apertam plaini-
Erat Malthos fuscus in alâ campi
Cum intuitu haud vano sub atro supercilio ;
Et prope ad eum erat coruscans in valle
Radius lucis bardorum et principum,
Hidalla, qui erat semper ita tranquillus.
Erat torvitas Maronnanis in præcipitio,

* futuro.

Rosga sealladh o ghruaidh air nàmhaid.
Air sleagh bha Clonar nan gorm sgiath,
Cormar ciar nan ciabha mòra
Gu domhail fo chomas na gaoithe.
Mall, o chùl tòrr ard nan còs
Ghluais gu mòr cruth còrr righ Atha;
An dà shleagh a' dealradh 'na làimh,
Is leth a ghlais sgéith thall ag éirigh,
Mar ghath teine an oiche dol suas
Air beanntaibh ruadh nam fuar thaibhse.
'Nuair a dhealradh leis uile am fàire,
Thaom an sluagh am buaireadh strì.
Bha sradadh dearg dealain na staillinn
A beumadh 's a' snàmh o dhà thaobh.
Mar thach'reas am bruailleinn dà chuan
Le 'n uile stuaidh, fo fhuaradh shian
An àm dhoibh faireachadh fo ghruaim
Ard chomstri cruaidh nan gaoth 's nan nial
An caol ghlas Lumoin nan crag fiar;
Air faobhar chruachan ard nam fuaim
Faoin astar nam fuath gun leus;
O 'n osaig tha thuiteam air cuan
Ard choille o chruaich gach beinn
Measg cobhar is iadhadh nan torc:
Mar sin a thaom sa' chéile an sluagh;
Nis Fionnghal nam buadh, nis Cathmor
Ard leumadh a mach air a' chruaich,
Dubh aomadh a' bhàis air dà thaobh,

Ejus oculo intuente à genâ super hostes.
Super hastâ erat Clonar cæruleorum clypeorum,
Et Cormar fuscus capillorum magnorum
Vastè sub potestate venti.
Tarda à tergo tumuli ardui cavernarum
Processit ingens forma eximia regis Athæ;
Binis hastis coruscantibus in ejus manu,
Et dimidio ejus glauci clypei ex adverso surgente,
Ut telum ignis in nocte iens sursum
Super montibus rufis frigidarum larvarum.
Quando coruscatum est ab illo omnino in luce,
Effusus est populus in tumultum pugnæ.
Erant scintillæ rutilæ fulguris chalybis
Ferientes et natantes è duobus lateribus.
Sicut occurrunt in tumultu duo maria
Cum omnibus suis fluctibus, sub frigidis nimbis
In tempore quo illi sentiunt sub torvitate [rum
Arduam concertationem duram ventorum et nimbo-
In freto glauco Lumonis saxorum ferorum;
Super summo præcipitiorum arduorum sonituum
Est inane iter larvarum sine flammâ;
Ab earum flamine cadit super oceanum
Ardua sylva è præcipitio cujusque montis
Inter spumam et circumcursum balenarum:
Modo illo fusus est inter se populus;
Nunc Fingal victoriarum, nunc Cathmor
Est ardue saliens prorsum super colle,
Atrâ inclinatione mortis ad duo latera,

Liath dhealradh o chomhstri na cruaidhe,
A' leantuinn suas gairbh astair nan triath,
'S jad a' sìneadh an ceuma fo fhuaim,
Gearradh sìos garbh fhaobhar nan sgiath.
Thuit Mathronnan fo làimh an righ,
Sìnnte sìos thar strì nan sruth;
R'a thaobh thionail uisge na frith
Liath leumadh thar aomadh a sgéithe.
Bhuail Cathmor an Clonar a chruaidh;
Cha do thuit e gun tuar air làr;
Ghabh darag a' chiabh bha m'a ghruaidh,
A gharbh cheann-bheart a gluasad mall;
Tuitidh deoir o Thlàthmhìn san talla
Fo eirigh uchd banail na fiall.
Cha do dhi-chuimhn mise féin
Sleagh fhada nan treun an còmhrag.
Bha aomadh nam marbh fo mo bheum,
Og Hidala gun fheum sa' chomhstri.
A chaoin ghuth Chlonrath nan sruth ciar,
C' uim a thogas air triath a' chruaidh?
Truagh! nach tach'readh an talla fial,
An strì mu 'n iadhadh na luaidh?
Chunnaic Malthos ìosal an triath;
Ghlac dubhar a thriall 's, e gun chli:
Air dà thaobh liath àldain nan sliabh
Chrom sinn an ciaradh na strì.
Théiring sìos an speur air a' chuan;
Bhris gutha m' an cuaírt o fhiar ghaoith,

Cano coruscamine è concertatione durorum armorum,
Et sequente sursum asperum iter principum,
Illis extentendibus suos passus sub sonore,
Et cædentibus deorsum asperam aciem clypeorum.
Cecidit Maronnan sub manu regis,
Extensus deorsùm super certationem rivorum;
Ad ejus latus coacta est aqua saltûs
Canè saliens super inclinationem ejus clypei.
Adegit Cathmor in Clonarem suum durum (ferrum);
Non cecidit ille sine colore in humum;
Prehendit quercus capillum qui erat circa ejus genam,
Asperâ galea se-movente tardè;
Cadent lacrymæ à Tlaminâ in aula
Sub surrectione pectoris honesti liberalitatis.
Haud oblitus sum ego ipse
Hastam longam strenuorum in certamine.
Fuit (casus) inclinatio mortuorum sub meo ictu,
Juvene Hidalla sine vi in concertatione.
O blanda vox Clonræ fluentorum fuscorum,
Quare tollis in principem durum ferrum?
Miserum! quod non occursum est in aula hospitali,
In certatione circa quam se-flectunt laudes?
Vidit Malthos humilem principem;
Prehendit (tristitia) nigror ejus iter, illo sine vi:
Super binis lateribus* glaucorum rivulorum clivorum
Nos-curvavimus nos in offuscationem certationis.
Descendit deorsùm cœlum super oceanum;
Eruperunt voces circumcirca ex frigido vento,

* i. e. ripis.

An truscanaibh teine gach cruaich,
Garbh thorrunn a' fuaim o cheò baoth.
An dùbhra shìolaidh sìos an nàmhaid;
Sheas Mòrbheinn gun chàil is gun tuar;
Bha m' aomadh thar sruthan a' chathair
Measg forum nach gann mu mo chluais.
'N sin chualas guth fuasach an righ,
Is toirm shìl Bholga o strì.
Chìt' an treun o àm gu àm
An dealan a cheum, nach robh mall.
Bhuail mi sgiath chaismeachd nam fuaim,
Mi sìneadh Alnecma nan sluagh;
Iad ag iadhadh an ciaradh nan gleann
Fo cho-thional mùig, nach 'eil gann.
Sheall a' ghrian gu 'trian a nial;
Ceud sruthan dol sìos an soillse.
Bu mhall an ceò air thaobh' nan sliabh,
Air eudan nan liath-charn a' boillsgeadh.
C' àit' am bheil na gaisgich treun?
Mu shruth, mu bheinn, mu chraoibh o ard?
Mi cluinntinn fuaim arma nam beum:
Tha 'n strì-sa mu iadhadh nan carn,
An achlais dhubh mhall nan ceò.
Mar sin tha strì nam fuath thaibhs féin
An oiche dhubh, air beinn nan nial,
Iad a' comhstri mu sgiathaibh garbh treun
Gaoith gheamhraidh, tha beumadh nan sian,
Thar taomadh is aomadh nan tonn.

In amictibus ignis quoque præcipitio,
Ingenti tonitru sonante ex nebulâ terribili.
In obscuritate resedit deorsum hostis;
Stetit Morven sine mente et sine colore;
Fuit mea inclinatio super fluentum muscosum
Inter strepitum haud parcum circa meam aurem.
Tunc audita est vox terribilis regis,
Et fremitus seminis Bolgæ è certatione.
Cernebatur strenuus de tempore in tempus
In fulgure ejus passûs, qui non erat tardus.
Percussi ego clypeum monitionis sonituum,
Cum ego instarem Alnecmæ populorum;
Illis circumeuntibus in offuscatione vallium
Sub collectione nebulæ, quæ non est parca.
Despexit sol usque ad tertiam partem e nube;
Centum fluentis euntibus deorsum in luce.
Erat tardus vapor super lateribus clivorum,
Super facie canorum saxetorum resplendens.
Ubi sunt bellatores strenui?
Circa fluentum, circa montem, circa arborem in alto?
Me audiente sonitum armorum plagarum:
Est eorum certatio circa flexus saxetorum,
In axillâ atrâ tardâ nebularum.
Modo illo est certatio tremendarum larvarum ipsarum
In nocte atrâ super monte nubium,
Illis contendentibus circa alas asperas validas
Venti hyemalis, qui dissecat nimbos
Super effusione et inclinatione undarum.

Ghluais mi thall; theich liath cheò mall;
A' dealradh fann sheas iads' aig Lubar,
Treun Chathmhor ri carraig nan àld
Leth aomta air sgéith, 's e fo dhùbhra,
A ghabh gu cùl sruth ùr nan carn,
Bha leum o charraig nan dos liath.
Bha ceuma garbh an righ gu triall;
Ach chunnaic e am fial fo fhuil;
Thuit glas lann Luinne r'a thaobh;
Labhair e 's a shòlas a dorchadh.

"An géill mac Bhorbair nan corn fial,
No 'n togar leis sgiath is sleagh?
Cha 'n 'eil d' ainmse fo shanas, a thriath,
An ard Atha a's ciara magh,
Talla mòr nam fleagh 's nan sàr;
Thàinig e mar aiteal thar stuaidh
Gu mo chluais an tìr nam beann.
Thig-sa gu mo chuirmibh, a thréin;
Bithidh gaisgich fo bheud air àm.
Cha teine do nàimhdibh mi féin;
Cha shòlas do threun mu mharbh
No calmai garbh air làr an còmhrag.
Is eòlas dùnadh lot dhomh féin
Gach dìthan tha 'm frìth no 'n gleann;
Ghlac mi 'n caoin cheanna sa' bheinn,
'S iad ag aomadh mu shruthaibh thall
Fo charnaibh, bu dìomhaire gaoth.
Is dorcha sàmhach am mòr thriath,

Processi ego illuc ; fugit cana nebula tarda ;
Coruscantes languidè stabant illi ad Lubarem,
Strenuo Cathmore ad rupem fluentorum [tate,
Semi-inclinato super clypeum, atque ipso sub obscuri-
Quæ recepit ad ejus tergum rivum recentem saxeto-
Qui saliebat è rupe sylvularum canorum. [rum,
Erant passus ingentes regis (profecturi) ad proficiscen-
At vidit ille hospitalem-(virum) sub sanguine ; [dum ;
Cecidit glaucus ensis Lunonis ad ejus latus ;
Locutus est ille, et ejus gaudio caligante.

" Ceditne filius Borbaris cornuum hospitalium,
An tolluntur ab eo clypeus et hasta ? [ceps,
Non est nomen tuum (in occulto) sub susurro, o prin-
In arduâ Atha cujus est maximè fuscus ager,
Aulâ magna conviviorum et egregiorum ;
Venit id ut aura trans undas
Ad meam aurem in terrâ montium.
Veni tu ad meas epulas, o strenue ;
Erunt bellatores sub damno nonnunquam.
Non ignis hostibus ego ipse ;
Non gaudium est strenuo propter mortuos
Nec fortes asperos humi in certamine.
Est notitia claudendi vulnus mihi ipsi
Et cujusque herbæ quæ est in saltu aut in valle ;
Prehendi ego earum mollia capita in monte,
Illis se-inclinantibus circa rivos ex adverso
Sub saxetis, quorum erat maximè secretus ventus.
Est caliginosus tacitus magnus princeps,

Righ Atha nan ciar shruth 's nan dàimh."

" Aig Atha, 's ciara sruth,
Tha éirigh carraig dhuibh fo chòinich;
Air a ceannn tha seachran nan geug
Fo bhaoth astar nan treun ghaoth;
Dorcha fo h-eudan tha còs
Ri glan shruthan is mòr fuaim:
Anns an àite sin féin, a thréin,
Chuala mi ceuma nan dàimh,
'Nuair a ghluais iad gu talla nan teud
Is nan slige gun bheud fo dhàn;
Las sòlas mar theine dhomh féin
Air m' anam mu charraig nan crann.
Biodh, an dorcha, an so mo chòmhnuidh
An gleannan còmhnard m' eòlais féin.
O so bidh mo dhìreadh gu luath
Air aiteal tha ruagadh nan cluaran,
Is coimhdidh mi sìos gun ghruaim
Air Atha nan cruach is nan sruth."

" C' uim a labhras an righ m' an uaigh?
Oisein, thréig a thuar an laoch!
Biodh sòlas mu anamsa shuas
Mar shruth a tha fuaim gu baoth,
Ard Chathmor, ceann faoili nan dàimh.
A mhic, tha mo bhliadhna m' an cuairt,
Iad a' sanas an cluasaibh an righ,
Iad a' glacadh mo shleaghsa uam,
Dol thairis gun luaidh mu strì.

Rex Athæ fuscorum rivorum et advenarum."

" Apud Atham, cujus est maxime fuscus rivus,
Est ascensio rupis atræ sub musco ;
Super ejus capite est vagatio ramorum
Sub tremendo itinere validorum ventorum ;
Caliginosa sub ejus facie est caverna
Juxta purum rivulum cujus est magnus sonitus :
In loco illo ipso, o strenue,
Audiebam ego gressus advenarum,
Quando procedebant illi ad aulam chordarum
Et concharum sine damno sub carmine ;
Flammescebat lætitia instar ignis mihi ipsi
Super meum animum circa rupem arborum.
Sit, in tenebris, in hoc (loco) mea habitatio
In valliculâ planâ meæ notitiæ ipsius.
Abhinc erat meus ascensus velociter
Super flamine quod est fugans carduos,
Et despiciam ego deorsum sine torvitate
Super Atham præcipitiorum et fluentorum."

" Quare loquitur rex de sepulchro ?
Ossiane, reliquit ejus color bellatorem !
Sit gaudium circa ejus animum suprà
Instar fluminis quod est sonans graviter,
Circa Cathmorem, caput hospitalitatis advenarum.
O fili, sunt mei anni mihi in circuitum,
Illis susurrantibus in aures regis,
Illis abripientibus meam hastam mihi,
Euntibus-trans sine loquendo de certatione.

" C' uim nach sìolaidh," their iadsa féin,
" Liath Fhionnghal o fheum ann a thùr?
Bheil do shòlas an lotaibh nam beum?
An deuraibh nan treun fo mhùig?
A liath bhliadhna, sìolaidh mi féin;
Cha 'n 'eil sòlas no feum am fuil.
Tha deura mar gharbh ré nan speur
Cur anam fo bheud 's fo dhubh.
'Nuair a shìneas mo shlios sìos an sìth,
Guth garbh nam baoth strì 'am' chluais
'Ga mo mhosgladh an talla nan righ
'S a' tarruing gun chli mo chruaidh.—
Cha tarruing sin mo chruaidh ni 's mò:
Glacsa sleagh d' athar, a thréin fhir;
Tog suas i an còmhragaibh còrr,
'Nuair a ghluaiseas a mhorcuis gu beuma.
" Tha mo shinns're air mo thriall,
Mo ghnìomha do thriathaibh fo 'n sùilibh.
'Nuair ghluaiseas mi a mach air sliabh,
Air mo raonsa tha liath an dùbhra.
Chum mo làmh na lagaich o bheud,
'S leagh mòrchuis gun fheum fo m' fheirg,
Gun sòlas mu thuiteam nan treun
Mo shùile ag iadhadh mu leirg.
Tach'ridh mo shinns're mise thall
Aig talla nan garbh ghaoth fhiar
An truscanaibh soluis neo-ghann,
Sùile lasadh gu mall do thriaith.

" Quare non (quiescat) subsidat," dicunt illi ipsi,
" Canus Fingal à re-gerendâ in ejus turre?
An est tuum gaudium in vulneribus plagarum?
In lacrymis strenuorum sub nebula?
O cani anni, subsidam ego ipse;
Non est gaudium nec utilitas in sanguine.
Sunt lacrymæ instar (procellosæ) asperæ lunæ cœlorum
Mittentis animum sub damnum et nigrorem.*
Quando extendo meum latus deorsum in pace,
Est vox aspera insanæ certationis in meâ aure
Me expergefaciens in aulâ regum
Et stringens sine vi meum durum-(gladium).
Haud stringet ea meum durum-gladium amplius:
Prehende tu hastam tui patris, o strenue vir;
Tolle sursum eam in certamine eximio,
Quando proficiscitur superbia ad plagas.
" Sunt mei proavi in meo itinere,
Et mea facta principibus sub eorum oculis.
Quando prodeo ego super clivum,
In meâ acie est cana eorum obscuritas.
Servavit mea manus infirmos à damno,
Et liquefacta est superbia sine vi sub meâ irâ,
Sine gaudio circa casum strenuorum
Meis oculis se-obliquantibus circa aciem.
Occurrent mei majores mihi ultra (hunc orbem)
In aulâ asperorum ventorum turbineorum
In amictibus lucis haud parcæ,
Oculis flammescentibus tardè principibus.

* i. e. mœstitiam.

Do dhonaibh an armaibh gun fheum
Mar ré iad an dùbhra nan speur,
Tha trusadh tein oiche m'a gruaidh
Dearg sheachran air eudan gun tuar.
" Athar nan triath ard, o Thréinmhoir,
Thus' tha chòmhnuidh leat fhéin am fiar ghaoith,
Mo shleaghsa do Oisian nam beuma;
Biodh do shùile fo shòlas a laoich,
Chunna mise féin thu air àm
An dealra neo-fhann an neulaibh.
Mar sin biodh do shealladh neo-ghann
Mu mo mhacsa, 's e togail na sgéithe;
Mar sin bidh cuimhne air ard threun,
Air do mhòr ghnìomh, a thriath nan garbh bheum.
Cha 'n 'eil annad fhéin ach gaoth."
Shìn e 'n t-sleagh mhor do mo làimhse,
Is thog e air ard clacha ciar
Gu labhairt mu iadhadh àm-sa,
'S an liath cheann an còineach nan sliabh.
Fo chloich dh' àdhlaic triath a lann
'S glan chopan o shlios a sgéithe;
E dorchadh fo smuaintibh neo-ghann;
Bhris focail gu mall o 'chliabh.
" 'Nuair thuiteas tusa, chlach, fo smùir,
'S tu air chall am measg còineach nam bliadhna,
An sin thig fear siubhail o chùl
E feadadh air t'ùir, 's è triall.
Cha 'n aithne dhuits, a laig gun fheum,

Vilibus in armis sine vi
Instar lunæ (sunt) illi obscuritate cœlorum,
Quæ est succingens ignem aeris circa suam genam
Rutilè vagantem super facie sine colore.
Pater principum arduorum, o Trenmor,
Tu qui es habitans (solus) tecum ipso in turbineo vento,
Mea hasta est Ossiano plagarum;
Sint tui oculi sub gaudio, o bellator,
Vidi ego ipse te nonnunquam
In coruscatione haud languidâ in nubibus.
Itidem sit tuus intuitus haud parcus
Circa meum filium, illo tollente clypeum;
Itidem erit recordatio ardui strenui-(Trenmoris),
Tuorum magnorum facinorum, princeps asperarum
Quanquam nihil sit in te nisi ventus." [plagarum.
Tetendit ille hastam magnam meæ manui,
Et sustulit ille in altam saxa fusca [poris sui,
(Ut loquerentur) ad loquendum de circumstanciis tem-
Eorum capitibus (existentibus) in musco clivorum.
Sub saxo sepelivit princeps suum gladium
Et purum umbonem è latere sui clypei;
Ipso caligante sub cogitationibus haud parcis,
Eruperunt dicta lentè ex pectore. [liginem
"Quando cades tu, o saxum, sub pulverulentam ca-
Et tu eris (amissus) in amissione inter muscum anno-
Tunc veniet viator a tergo [rum,
Fistulans-ore super tua pulvere, et pergens.
Haud notitia est tibi, imbecille sine vi,

So monadh Mhoiléna fo chliu,
Anns na ghéill an righ a shleagh fhéin
An deireadh a bheum' air an raon.
Grad o fhianuis, a thrian de thuar,
An deireadh nam beum gu' n cùl.
Cha 'n 'eil cliu no luaidh ann do ghuth ;
Do chòmhnuidh mu chaochan chruach,
Tha do bhliadhna gu luath fo dhubh
Cha bhi cuimhne no luaidh ort fhéin,
Fhir a's dona sa' bheinn fo cheò.
Tha mo chlius' an truscan nan treun,
Gath soluis do 'n àm nach 'eil beò :
Shiubhail mise a mach an cruaidh
Shaoradh laigse gun bhuaidh an armaibh."
E lasadh suas 'na chliu mòr féin
Grad sgaoil an treun a cheuma còrr
Fo fhuaim daraig Lubair sa' bheinn,
Thar taomadh is beucadh sruith mòir
Ag iadhadh sìos o thòrr an soillse.
Gorm raona caol fo aomadh cruaich
Caoin thoirm nam fuaran shuas o charn
Bha sgaoile brataich mhòir nan sluagh
A' taomadh air fuar ghaoith nam beann.
So chomhara iuil an òig righ
O fhaoin nam frìth an dlomhair gleinn.
Glan bhriseadh an athair o iar,
Sheall grian a' dol sìos o speuraibh :
Chunnaic an treun na sluaigh air sliabh !

Hunc (esse) montem Molenæ sub famâ,
In quo tradidit rex hastam ipsius
In postremâ plagarum super planitie.
Ocius ex ejus conspectu, o tertia pars principis,
In fine plagarum usque ad earum (ultimam) tergum.
Non est fama nec victoria in tuâ voce;
Tuo domicilio circa rivulum tumulorum,
Sunt tui anni citò sub nigritie;
Non erit memoria nec laus tibi ipsi,
Vir, qui es vilissimus in monte sub nebulâ.
Est mea fama in amictu strenuorum,
Radius lucis tempori quod non est vivum:
Exii ego foràs in durâ armaturâ
Ut conservarem infirmitatem sine victoriâ in armis."
Flammescens sursum in suâ famâ magnâ ipsius
Statim dispandit strenuus suos passus eximios
Sub sonitu quercùs Lubaris in monte
Trans effusionem et fremitum torrentis magni
Se-obliquantis deorsum à tumulo in luce.
In cæruleo campo angusto sub declivitate præcipitii
Et blando murmure fontium supernè è saxetis
Erat expansio vexilli magni populorum
Se-fundentis super frigidum ventum montium.
Hocce signum viæ juvenis regis
E desertis saltuum secretarum vallium,
Purè dirumpens aera ab occidente,
Despexit sol iens deorsùm è cœlis:
Vidit strenuus (Fingal) populos super clivo;

Chual e guth an t-sòlais m'a cheumaibh
Briseadh 's a' sgaoileadh m' an cuairt,
Glan dearrsa dol suas o chruaidh.
Ghlac aiteas còrr cridh mòr an righ,
Mar shealgair 'na ghleann uaine féin
'N déigh frasa tha sìoladh am frìth.
Carraig ghlas tha boillsgeadh air beinn,
An droighionn gorm air sgoirm nan carn
'S e crathadh a chinn air gaoith mhall,
Na ruadha coimhead o 'n àiridh.
Liath thall aig còinich chaoin nan còs
Chrom Claonmhal' a cheann 's e fo aois,
Gun léirsin na shùilibh fo cheò.
Air maide bard còr is e caoineadh.
Glan làimh ris an siubhal a ciabh
Sùilmhalla nan triath, is i fann
Ri dànaibh thriath' Atha nan sgiath
Ann an laithibh na h-aois a bha thall.
Ghluais forum a' chòmhraig o 'chluais;
Chaisg focuil fo bhuaireadh a chléibh,
Mall osna gu dìomhair dol suas.
Bha tanas' nam fuath, their iad féin,
Tric mar dhealan a' beumadh a smuainte:
Chunnaic e righ Atha an treun
Fo chrom chrann na beinn' air chùlaobh.
" C' uim a thàinig an dorch?" thuirt an òigh;
" Shiubhail forum a' chòmhraig uainn:
Ann a dheireadh thig an righ còrr

Audivit ille vocem lætitiæ circa suos passus
Erumpentem et se-spargentem in circuitum, [armaturâ
Et (vidit) puram coruscationem euntem sursum à durâ-
Cepit gaudium eximium cor magnum regis,
Ut venatoris in suâ valle viridi ipsius
Post imbres qui sunt se purgantes in saltu.
Rupes glauca est splendens super monte,
Sentis cæruleus super jugulo saxetorum
Quassans ejus caput super vento lento,
Rufis capreis tuentibus è montano vireto.

Canus ex adverso ad muscum mollem cavernarum
Curvabat Clonmal suos passus (et ipso) sub senectute,
Sine visu in oculis sub nebulâ.
Super baculo erat bardus eximius et quiritans.
Pura ad ejus manum inter (motum) iter ejus capillorum
Erat Sulmala principum, atquè eâ languidâ
Ad carmina principis Athæ clypeorum
In diebus sæculi quod (præterierat) erat ultrâ (hoc).
Abierat fremitus certaminis ab ejus aure;
Cessârunt verba sub tumultu ejus pectoris,
Lento suspirio furtim eunte sursum.
Erant spectra terrorum, dicunt illi ipsi,
Sæpe ut fulgur ferientia ejus (animum) cogitationes:
Vidit ille regem Athæ strenuum
Sub curvâ arbore montis ad tergum.*

"Quare venit caligo?" dixit virgo;
"Abiit fremitus certaminis a nobis:
In ejus fine veniet rex eximius

* i. e. extinctum.

Thar còmhnard gu 'shruthanan ruadh.
Tha grian a' sealltuinn sìos o iar,
An dubh cheò a' fiaradh o 'n lòn
E sgaoileadh gu tiugh air na sliabhaibh
Mu luachair fo iadhadh nan tòrr.
O cheò tha do thearnadh, a righ!
Faic a cheuma cur sìos fo chruaidh.
Thig do chòs Chlaoinmhail o strì,
Shàir ghaisgich, do 'm bi mo luaidh."

'S e tanas righ Atha a th' ann,
A gharbh cheuma mall, a chruth fo leus.
Thuit esan an gearradh nan àld
Ag iadhadh o charnaibh le beuc.
" 'S e 'n sealgair a th' ann," thuirt an òigh,
Fear faoghaid nan tòrr mu na ruaidh:
Cha 'n 'eil ceum da gu còmhrag nan seòd:
Bhean ghasta 's i òg, a luaidh
'S i feitheamh fo ghruaim na h-oiche.
Tilleas esan o thaobh nan sliabh
Le faobhaibh nam fiadh eilid dhonn."
Sùil àillidh na h-òigh' mu na chruaich,
Garbh thanas gun tuar a 'dol sìos,
An sòlas a mhosgail i suas.
Thuit esa fo ghruaim 's e gu 'thrian:
Shìolaidh an cruth gu mùgach thall
Measg gaoith nan carn mall a' triall.
Bha h-aithne mu thuiteam an triath';
" Tha righ Eirinn nan sgiath air làr!"

Trans campum ad suos rivulos rufos.
Est sol despiciens deorsùm ab occidente,
Atrâ nebulâ se-obliquante à prato
Et se-spargente densè super clivos
Circa juncos sub circuitu tumulorum.
E nebulâ est tuus descensus, o rex !
Aspice ejus passus decendentes sub durâ-armaturâ.
Veni ad cavernam Clonmalis à certatione,
Eximiè bellator, cui erit mea laus."
Est spectrum regis Athæ quod adest,
Ejus ingentes passus lenti, ejus forma sub flammâ.
Cecidit ille in (alveo) scissura fluentorum
Se-obliquans à saxetis cum fremitû.
" Est venator qui adest," dixit virgo,
" Vir prædatorius tumulorum circa rufas-(capreas):
Non est gradus illi ad certamen heroum:
Uxor decora, et illa juvenis, est ejus (laus) sermo
Eum expectans sub torvitate noctis.
Revertetur ille à latere clivorum
Cum exuviis ferarum caprearum subfuscarum."
Oculo formoso virginis circa præcipitium,
Ingenti spectro sine colore eunte deorsum,
In lætitiâ experrecta est illa sursum. [tertiam partem:
Cecidit ille sub tetricitate et (imperfecte) usque ad
Evanuit forma nebulosè ex adverso
Inter ventum saxetorum lente proficiscens.
Erat ejus notitia circa casum principis;*
" Est rex Iernes clypeorum humi !"

* i. e. Erat ei notus casus principis.

Na biodh cuimhn air a bròn gu thrian,
Chaitheas anam na h-aoise gu barr.
Thuit dùbhra dubh air taobh Mhoiléna,
Liath iadhadh nam fiar shruth an gleann:
Chualas guth Fhionnghail ag éirigh
Is lasair o chiar chraobh nam beann.
Thionail thall na sluaigh fo shòlas,
Le sòlas leth dorcha fo ghruaim,
A' coimhead fo 'n gruaidhibh air mòr thriath
Gun anam am mòrchuis san àm.
Is caoin o fhàsaich nam faoin bheann
Ghluais guth mall nan teud gu cluais,
Mar thoirm nan sruth o shlios charn,
Iad fada thall an gleann nan cruach
Neo-throm air aomadh donn nan sliabh,
Mar osag chiar air sgéith nan stuadh,
'Nuair a ghlacas i fear nan dos liath
Am fiaradh na h-oiche fo ghruaim.
'S e focal chaoin Chondain a th' ann,
Is Carull le clàrsaichibh theud.
Thàinig an gorm-shùileach a nall
Gu Mòra nam mall shruth fo bheuc.
Grad bhris na fonna o bhaird
Air Léna nan carn 's nan ard thòrr;
A bhuail na slòigh uile an sgiath'
Measg tionndadh is fiaradh nam fonn.
Ghlan solas an eudan an righ,
Mar dhearrsa dol sìos o nial,

Ne sit recordatus ejus luctus usque ad tertiam partem,
Qui consumit animam senectæ usque ad summum.
Cecidit obscuritas atra super latus Molenæ,
Cani obliquabantur flexuosi rivi in valle:
Audita est vox Fingalis surgens
Et flamma è fuscâ arbore montium.
Convenerunt ex adverso populi sub gaudio,
Sub gaudio semi-tenebroso sub tetricitate,
Tuentes sub eorum genis ad magnum principem
Sine animo in superbiâ in (eo) tempore.
Blanda è desertis inanium montium
Processit vox lenta chordarum ad aurem,
Ut murmur fluentorum è latere saxetorum,
Illis procul ex adverso in valle collium
Haud-gravibus super descensu subfusco clivorum,
Vel ut aura fusca super alâ undarum,
Quando opprimit illa virum cirrorum-canorum
In flexuoso-circuitu noctis sub tetricitate.
Erat vox blandi Condanis quæ aderat,
Et Carrulis cum citharis chordarum.
Venit (*κυανομματος*) cæruleis-oculis huc
Ad Moram tardorum fluentorum sub fremitu.
Ocyus eruperunt modi a bardis
Super Lenam saxetorum et arduorum tumulorum;
Percutiebant populi universi suos clypeos
Inter conversionem et circumflexionem modorum.
Enituit lætitia in vultu regis,
Sicut jubar iens deorsum à nube,

Air aomadh uaine nam mòr fhrìth,
Seal m' an éirich an fhiar lom ghaoth.
Bhuail e copan caismeachd a sgéith;
Grad chaisg e na sleibh m' an cuairt:
Bha aomadh nan sluagh ris an treun,
Ri guth an tìr féin thar na stuaidh.
" Shìl Mhòirbheinn, sgaoilear an so fleagh;
Cuirear thairis an oich am fonn;
Tha 'n dearrsadh m' an cuairt air magh;
Shiubhail dùbhra nan torrunn a null.
Mo shluagh so mo charraige treun
O 'n sgaoilear sgiath iolair gu cùl,
'Nuair a shiùbhlas mi mach gu beum,
Is mi glacadh dhomh féin mo chliu.
Tha, Oisein, mo shleaghsa do làimh;
Cha bhioran fann balaoich a crann,
A chuireas an cluaran air chall,
Air raon, is e mall 'na thriall.
'So sleagh nan garbh threuna an àm
Chur sìneadh nan làmh gu bàs.
Coimhid-sa ri sinns'ribh nan treun,
Tha mar dhearrsa nam fuath o speur.
'Nuair a ghlasas caoin sholus air chuan,
Gabh Artho nan sluagh ri d' thaobh
Gu Tighmòra, a's fuaimeara stuadh;
Cuir sa righre ghorm Eirinn fo 'shùil,
Crutha àillidh thog cliu o shean
Gun dì-chuimhn na thuit anns a' bhlàr.

Super declivitatem viridem magni saltus,
Paulo antequam surgat turbineus nudus ventus.
Percussit ille umbonem-monitorium clypei;
Statim repressit ille clivos in circuitum:
Fuit descensus populorum ad regem strenuum,
Ad vocem terræ ipsorum ultra undas.
"Semen Morvenis, expandatur hic convivium;
Transigatur nox (inter canendum) in modis;
Est coruscatio in circuitum in agro;
Abiit obscuritas tonitruum illuc.
Meus populus hic sunt meæ rupes validæ [gum,
E quibus panditur ala-aquilina (omnino) usque ad ter-
Quando proficiscor ego-extrà ad plagam
Prehendens mihi ipsi meam famam.
Est, Ossiane, mea hasta in tuâ manu;
Haud bacillum infirmum tironis ejus arbor,
Quod mittit carduum in amissionem,*
In planitie, et eo tardo in ejus itinere.
Hæcce est hasta asperorum heroum in tempore
(Extendendi manus) mittendi extensionem manuum ad
Aspice tu ad majores strenuorum, [mortem.
Qui sunt ut coruscationes larvarum è cœlis.
Quando canescet placida lux super oceano,
Cape Arthonem populorum ad tuum latus
Ad Temoram, cujus est maximè sonorus fluctus;
Pone tu reges cæruleæ Ullinæ sub ejus oculos,
Formas pulchras, quæ sustulerunt famam olim
Sine oblivione eorum qui ceciderunt in prœlio.

* i. e. Facit ut amittatur carduus.

Mosgail fonn do na sàir air an raon:
Cuireadh Carull gu luaidh an dàn;
Biodh sòlas mu ghluasad nan laoch
An ceò maidne mu iadhadh nan carn.
Eiridh am màireach mo shiuil bhàn
Gu Selma nan crann 's nan tùr
Garbh shrutha tha fiaradh o ghleann
Measg tuinidh nan ruadh fo mhùig.

Expergeface melos egregiis in acie:
Emittat Carull ad eorum laudem carmen;
Sit lætitia circa progressum bellatorum
In nebulâ matutinâ in circuitum saxetorum.
Surgent cràs mea vela candida
Versùs Selmam arborum et turrium
Et ingentia flumina quæ sinuantur per valles
Inter habitationem rufarum-caprearum sub nebulâ.

CONLOCHUS ET CUTHONA.

CONLOCHUS ET CUTHONA.

CONLOCHIUS ET CUTHONA.

Argumentum.

Conlochus fuit minimus natu e Mornæ filiis, et Galli inclyti frater. Ille Cuthonam Rumaris filiam amabat, cum Toscar Ceanfenæ filius, suo amico comitatus Fergutho, pervenit ab Ierne ad Moram, ubi Conlochus habitabat. Ille benignè acceptus est, et ex more temporum tres dies epulatus est apud Conlochum. Quartâ die solvit navem, et prætervehens *Insulam undarum*, unam ex Hæbudis, Cuthonam vidit venantem, et captus ejus amore, eam abduxit per vim in sua nave. Ille vi tempestatis compulsus est ad Ithonam insulam desertam. Intereâ Conlochus, factus certior de amica abreptâ, Toscarem velis petivit, et eum paratum trajicere in Iernem agressus est. Illi commiserunt prœlium, et ipsi cum suis comitibus mutuis vulneribus ceciderunt. Cuthona haud diu supererat, nam illa tertiâ die post præ mœrore e vita decessit. Fingal, auditâ eorum immatura morte, misit Stornalem Morani filium qui eos sepeliret, sed bardum qui funereum carmen diceret super eorum sepulchris mittere neglexit. Spectrum Conlochi multò post ad Ossianum venit, orans ut ille, ejus, et Cuthonæ laudes memoriæ traderet. Nam eo tempore fama negabat animas vitâ defunctorum posse frui felicitate priusquam bardus eorum nænias composuisset.

CONLAOCH IS CUTHONNA.

v. 1–20.

An cuala Oisian guth neo-fhaoin?
No 'n gairm làì fo aomadh th' ann?
Tric mo smaoin air aimsir nan raon,
Mar ghréin fheasgair, tha claon an gleann.
Nuadhaichear mòr thorman na seilg,
Sleagh fhada nam marbh am làimh.
Is ceart a chual' Oisian an guth.
Co thusa, shìl dubhrai na h-oiche?
Tha clann gun ghnìomh an suain fo dhubh,
Gaoth am meadhon an tallai gun soillse.
Tha sgiath an righ a' fuaim air àm
Ri osaig cairn, a's àirde gruaim,
Sgiath chopanach balladh mo thallai,
Air an cuir mi car tamuil mo làmh.
'S ceart gu 'n cluinn mi mo chara' féin;
Is fada guth an tréin o 'luaidh!
C' uim astar air dubh-nial gun fheum,
A shìl Mhorni nam beuma cruaidh?
An gar dhuit cairde an triath fo aois,
Sàr Oscar neo-bhaoth air cùl sgéith'?

CONLOCHUS ET CUTHONA.

v. 1–20.

AUDIVITNE Ossianus vocem haud vanam?
An est vocatus dierum sub inclinatione, * qui adest?
Est frequens mea cogitatio de tempore præliorum,
Instar solis-vesperis, qui est se-obliquans in valle.
Novatur magnum murmur venationis,
Hastâ longâ mortuorum in meâ manu.
Certè audivit Ossianus vocem.
Quis tu, semen obscuritatis noctis?
Proles sine factis in sopore sub nigritie,
Vento in medio ejus aulæ sine luce.
Est clypeus regis sonans interdum
Ad flamen saxeti, cujus est altissima torvitas,
Clypeus umboniger muri meæ aulæ,
Super quem pono ego parumper meam manum.
Est certum quod audio ego amicum meum ipsius;
Est diu vox strenui ab ejus laude!
Quare tuum iter super atrâ nube sine vi,
O semen Mornæ plagarum durarum?
An est prope te amicus principis sub senectute,
Egregius Oscar haud vanus ad tergum clypei?

* i. e. qui se inclinaverunt.

Is tric a bha 'n gaisgeach ri d' thaobh,
A Chonlaoich, 'n àm aomadh nan sleagh.

TAIBHS CHONLAOICH.

Bheil cadal air mìn-ghuth Chòna
Am meadhon tallai fo mhòr-ghaoith toirm?
An cadal do Oisian nan còrr ghnìomh,
'S an ro-chuan m'a chòmhnuidh fo stoirm?
Cha 'n 'eil uaigh tha fo léirsinn an Innis.
C'e fada bhi's sinne gun chliu,
A righ Shelma a's fuaimear gleann?

OISIAN.

'S truagh Oisian dh'a nach leir thu féin,
Is tu suidhe gun fheum air do neul.
An ceò thu bhar Lano, a thréin,
No tein-athair gun bheum air sliabh?
Co dhe tha cearb do thruscain baoith?
Co dhe do bogha faoin nan speur?
Shiubhail e air osaig de ghaoith,
Mar fhaileus fo aomadh nan nial.
Thigse o do bhalla féin,
A chlàrsach nan treun le fuaim;
Biodh solus na cuimhne air beinn
I-thonn mu 'n éirigh an cuan.
Faiceamsa mo chàirde an gniomh.
Chi Oisian gu 'n trian na trein,
Air Innis tha dubh-ghorm fo nial;

Sæpe fuit bellator ad tuum latus,
O Conloche, in tempore inclinandi hastas.

SPECTRUM CONLOCHI.

An est somnus molli voci Conæ
In medio aulæ sub magni venti fremitu?
An somnus est Ossiano egregiorum factorum,
Et aspero ponto circa ejus habitationem sub procellâ?
Non est sepulchrum, quod est sub conspectu in insulâ.
Quamdiu erimus nos sine famâ,
O rex Selmæ, cujus est maximè sonora vallis?

OSSIANUS.

Est miser Ossianus cui non visus es tu ipse,
Et te sedente sine vi super tuâ nube.
An es nebula ab Lanone, o strenue,
An ignis aeris sine ictu super clivo?
Ex quo est limbus tui amictus vani?
Ex quo tuus arcus inanis cælorum?
Abiit ille super flamine ex vento,
Sicut umbra sub inclinatione nubium.
Veni tu à tuo muro ipsius,
O cithara strenuorum cum sonitu;
Sit lux memoriæ super monte
Ithonæ circum quam surgit oceanus.
Videam ego meos amicos inter rem-gerendam. [nuos
Videt Ossianus usque ad eorum tertiam partem stre-
Super insulâ, quæ est atro-cærula sub nube,

Tha còs Thonn nan sìan ag éirigh
Air carraig chòinich nan crom chrann:
Tha sruth a' torman' aig a bheul;
Tha Toscar a cromadh thar 'fhuaim;
Tha Ferguth fo mhulad r'a thaobh,
Cuthonn a' caoidh fada shuas.
Am bheil gaoth air aomadh nan tonn?
No 'n cluinn mi air chrom an guth?

TOSCAR.

Tha 'n oiche fo ghaillinn nan sìan;
Thuit coille gu 'n trian o chruaich;
Tha dubh-shiubhal mara fo nial,
Tha beucail nan fiar-thonn m'an cuairt.
Thàinig tein-athair le beum,
'S le sealladh na fearnai do threun,
Chunnaic mi, Fherguith gun bheud,
An taibhs' dona bha treun o'n oiche;
Gun fhocal sheas e air bruaich,
A thruscan cur fuaim air gaoith.
Chunnaic mi dheura le truaigh,
Sean duine gun tuar, is e baoth,
'S trom smaointe ag taoma mu chliabh.

FERGUTH.

'Se d' athair, a Thoscair, a bh' ann;
Tha e faicinn a' bhàis m' a shìol:
Mar sin a bha choltas san àm

Est caverna Thonæ nimborum surgens
Super rupe muscosâ curvarum arborum;
Est rivus murmurans ad ejus ostium;
Est Toscar se-curvans super ejus sonitum;
Est Ferguthus sub mœstitia ad ejus latus,
Et Cuthona lugens procul suprà.
An est ventus super declivitate undarum?
Anne audio ego in curvaturâ (montis) eorum vocem?

TOSCAR.

Est nox sub tempestate nimborum;
Cecidit sylva tertiata e præcipitio;
Est atrum iter maris sub nube,
Est mugitus ferarum undarum circumcirca.
Venit ignis aeris cum plagâ,
Et cum refulgentia clypei imbecilli;
Vidi ego, Ferguthe sine defectu,
Spectrum vile, quod fuit strenuum in nocte;
Sine verbo stetit super crepidine,
Ejus amictu immittente sonitum super ventum.
Vidi ego ejus lacrymas cum misericordiâ,
Senem virum sine colore, atque illum inanem, [tus.
Et graves cogitationes se-fundentes circum ejus pec-

FERGUTHUS.

Est tuus pater, Toscar, qui adfuit;
Est ille cernens mortem circa suum semen:
Sic fuit ejus imago in tempore

'S an thuit mòr Ronnan fo nial.
O Eirinn! nan cnoc a's uaine feur,
Cia annsa leam féin do ghleinn!
Tha sàmhchair mu ghorm-shruth do shleibh,
Tha grian air do raoin gun bhi mall.
Is sèimh fonn do chlàrsaich an Selma,
Glan guth o do shealgair an Cromla.
Tha sinne 'n Ithonn nan garbh thoirm,
Trom is duilich fo mhara-bheuc thonn,
Na tonna le geal cheanna baoth,
Leum thairis air aomadh na tràgha;
Mise crithe ann am meadhon na h-oiche.

TOSCAR.

C'àit' na shiubhail anam a bhlàir,
Dheagh Fherguith nan leadan liath?
Chunna' mis' thu gun eagal o bhàs,
'S do shuilean dealarach an sòlas nan sgiath.
C'àit' na shiubhail anam a' bhlàir?
Cha robh eagal air sàra riamh.
Gluais, coimhid air glas lom na sàil:
Thuit a' ghaoth le sàrachadh shìan;
Tha crith air na tonna fo fhiamh
Gu 'n caidil a' ghrian an ciabh nan stoirm.
Gluais, coimhid am mòr chuan, gu 'thrian
Tha maduinn gu iar, is i liath.
Seallaidh solus nan speura o ear,
Le mòr-chuis, mar fhear, m'a shoillse.

Quo cecidit magnus Ronnan sub nubem.
O Ierne! collium quorum est viridissimum gramen,
Quam charæ mihi ipsi tuæ valles! [rum,
Est tranquillitas circa cærula fluenta tuorum clivo-
Est sol super tuis campis haud tardus.
Est mollis modus tuæ citharæ in Selmâ,
Jucunda vox à tuo venatore in Cromlâ.
Sumus nos in Ithona asperorum fremituum,
Graves et mœsti sub marino fremitu fluctuum,
Fluctuum cum albis capitibus insanium
Transilientium super acclivitatem littoris;
Me tremente in mediâ nocte.

TOSCAR.

Quò profectus est animus prœlii,
Bone Ferguthe crinium canorum?
Vidi ego te sine metu à morte,
Et tuos oculos micantes in gaudio clypeorum.
Quò abiit animus prœlii?
Haud fuit metus super egregios (viros) unquam.
Move-te, intuere in glaucum æquor salis:
Cecidit ventus oppressus vi nimborum;
Est tremor super undas sub metu
Ne dormiat sol in cirris procellarum. [partem
Move-te, intuere magnum oceanum, ad ejus tertiam
Est aurora (veniens) ad occidentem, atque eâ canâ.
Prospiciet lux cœlorum ab oriente,
Cum superbiâ, ut vir, propter suam lucem.

Sgaoil mise mo shiuil le sòlas
Fo thalla ard Chonlaoich nan triath;
Mo thurus gu Innis gun chala.
Glan Chuthonn' air tòir nan agh' ciar
Chunnaic mi, mar dhearrsa na soillse,
Teachd na bhoisge o na nialaibh;
A leadan mar dhubh-chùl na h-oiche,
Air geal urla ag éirigh gu dian.
I 'g aomadh, a' tarruing an teud,
A ruighe glan air a déigh a' dol sìos,
Mar shneachda air Cromla gun bheud.
Thigse gu m' anam, a làmh-gheal,
Bhan-sealgair na sàr innis faoin.
Tha h-uaire fo dheuraibh gun àireamh;
Tha i smuaine air Conlaoch neo-bhaoth.
C' àite 'm bheil do shìthse, òigh,
Chuthonn na mòr throma chiabh?

CUTHONNA.

Craig chorrach tha g' aomadh air sàil,
Liath chranna fo aois le coinich;
Na tonna a' gluasad mu thràigh;
Air a thaobh Innis bhlàth nan ruadh:
An sin tha g' éiridh tùir mo rùin.
Oighean na seilge thill o 'n bheinn:
Chunnaic e 'n sealladh air chùl.
C' àite nighean Rumair nam beum?
Cha do fhreagair na h-òighean fo ghruaim.

Expandi ego mea vela cum gaudio
Infra domum arduam Conlochi principum ;
Meo itinere ad insulam sine portû.
Puram Cuthonam fugantem hinnulos fuscos
Vidi ego, sicut coruscationem lucis,
Descendentem cum splendore è nubibus,
Ejus crines, sicut nigrum tergum noctis,
Super candidum pectus surgens frequenter,
Ipsam se-inclinantem et trahentem nervum,
Ejus lacertum purum ad ejus tergum euntem deorsum
Instar nivis super Cromlâ sine labe.
Veni tu ad meam animam, o manus candida,
Venatrix egregiæ insulæ desertæ.
Sunt ejus horæ sub lacrymis sine numero ;
Est illa cogitans de Conlocho haud vano.
Ubi est pax tua, o virgo,
Cuthona magnorum gravium cirrorum ?

CUTHONA.

Est saxum præceps inclinans-se super salem,
Canis arboribus sub senectute cum musco,
Undis se moventibus circa littus ;
Juxta ejus latus viretum tepidum rufarum-caprearum :
Illic surgunt turres mei desiderii.
Virgines venationis reverterunt à monte :
Vidit ille earum intuitum versùs earum tergum
Ubi (est) filia Rumaris plagarum ?
Haud responderunt virgines sub tetricitate.

Tha mo shìth-sa air cruachan Mhòrai,
Shìl innis na tìr fada shuas.

TOSCAR.

Tilleadh an òigh gu sìth-sa féin,
Gu talla nan teud aig Conlaoch:
Is caraid do Thoscar an treun;
Bha fleagh do mo réir 'na mhòr thìr.
O Eirinn éireadh osag thlàth
Cur seòla gu tràigh na Morai,
Air Mòra, tha sàmhchair do 'n òigh ghlain.
Lài Thoscair tha snàmh gu dòghruinn.
Suidhidh mise an còs fo dhian
'S mi sealladh air grian an raoin;
Tha aiteal 'sna crannaibh o' nial
'S gu ciuin tha glan ainnir neo-fhaoin,
Cuthonn nan aoidh le 'guth bròin.
Ach is fada o mo chluais an òigh
An talla Chonlaoich nan corn fial.

CUTHONNA.

C' e an nial tha tuiteam orm féin,
Tha 'g iomrachadh mo threuna shuas?
Tha mi faicinn an truscainn gun fheum,
Mar liath cheò air astar mo chruaich.
C' uin a thuiteas mi, Rumair thréin?
Tha mulad mo chléibh gu mo bhàs.
Nach fhaicinnse Conlaoch nam beum,

Est mea pax super collibus Moræ,
Semen insulæ terræ procul remotæ ad occasum.

TOSCAR.

Redeat virgo ad suam pacem ipsius,
Ad aulam chordarum Conlochi:
Est amicus Toscari strenuus-(vir);
Fuit convivium ex meo animo in ejus magnâ terrâ.
Ab Ierne surgat flatus mollis
Mittens vela ad littus Moræ,
Ad Moram, est tranquilla-habitatio virgini puræ,
Dies Toscaris sunt natantes ad angorem.
Sedebo ego in cavernâ sub tegmine
Adspiciens solem agri;
Est aura in arboribus à nube
Et tranquilla est elegans virgo haud inanis,
Cuthona in eorum murmure cum ejus voce luctûs.
At est procul à meâ aure virgo
In terrâ Conlochi cornuum hospitalium.

CUTHONA.

Quænam est nubes quæ est cadens in me ipsam,
Quæ est vehens meos strenuos (viros) sursùm?
Sum ego spectans eorum amictus sine utilitate,
Veluti canam nebulam iter facientem circum montem.
Quando cadam ego, Rumar strenue?
Es dolor mei pectoris ad meam mortem.
Nonne cernam Conlochum plagarum,

Mus tuit mi an tigh chaol gun chàil?

OISIAN.

Chi thus, a ghlan òigh, do rùn féin;
Tha astar an tréin air a' chaol,
Bàs Thoscair a' dorchadh m'a shleagh.
Tha lot, is e dubh, ann a thaobh,
Gun tuar e aig tonna nan uamh,
Is e feuchainn a chruth is e baoth.
C' ait' am bheil thu féin le d' dheòir,
'S ard thriath na Mòrai gu bàs?
Thréig an aisling ghlas mo chliabh;
Cha 'n fhaic mi na triatha ni 's mò.
A bharda nan àm a tha gun triall,
Cuiribh cuimhn' air Conlaoch le deoir,
Thuit an gaisgeach roimh iomall a làì;
Lion dorcha a thalla le bròn.
Sheall a mhathair air a sgiath air balla;
A's bha snàmh na fala 'ga còir.
B' aithne dhi-sa gu 'n thuit thu, a thréin;
Chualas a guth fo bheud am Mòra.
Am bheil thu, òigh, gun tuar gun fheum
Air taobh gaisgeich nam beum, Chuthonn?
Tha oiche tighinn; tillidh ghrian
Gun duine gu 'n toirt sios gu 'n uaigh;
Tha thusa cur eunlaith fo fhiamh;
Tha do dheura mar shìan mu do ghruaidh;
Tha thu fhéin mar nial a's e glas,

Priusquam cadam in domum angustam sine animâ?

OSSIANUS.

Cernes tu, pura virgo, tuum desiderium ipsius;
Est iter strenui super freto,
Morte Toscaris caligante circa ejus hastam.
Est vulnus, atque illud atrum, in ejus latere,
Sine colore ille (est) juxta undas cavernarum,
Et ostendens suam formam atque illam vanam.
Ubi es tu ipse cum tuis lacrymis,
Arduo principe Moræ (morituro) ad mortem?
Reliquit somnium glaucum meum pectus;
Non cerno principes amplius.
O bardi temporum quæ non præterierunt,
Mittite memoriam super Conlochum cum lacrymis,*
Cecidit bellator ante extremum suorum dierum;
Replevit caligo ejus aulam cum luctu.
Adspexit ejus mater ad ejus clypeum ad murum;
Et erat natatio sanguinis super eo.
Fuit notum illi quod cecidisti tu, o strenue;
Audita est ejus vox sub damno in Morâ.
An es tu, o virgo, sine colore sine vi
Ad latus bellatoris plagarum, Cuthona?
Est nox veniens; redibit sol
Sine viro qui eos ferat deorsum in suum sepulchrum;
Es tu (terrefaciens) mittens alites sub metum;
Sunt tuæ lacrymæ sicut nimbus circa tuam genam;
Es tu ipse sicut nebula et illa glaucâ,

* Revocate memoriam Conlochi.

Tha 'g éirigh gu fras o lòn.
Thàinig sìol Shelma o 'n ear,
Is fhuair iad Cuthonn gun tuar;
Thog iad an uaighean gu léir;
'S bha fois d'i ri Conlaoch nam buadh.
Na gluais-sa gu m' aisling, a thréin;
Fhuair Conlaoch nam beum a chliu;
Cùm fada do ghuth o mo thalla;
Tuiteadh cadal fo fhaileus na h-oiché.
Truagh! nach dichuimhnichin mo chàirde
Gus nach fhaicear air ard mo cheum
Gus an tighinn le sòlas na 'n gara,
An dheighs mo chairis gun fheum
Le beud na h-aois chuir 'sa chaol-tigh fhuar.

Quæ est surgens ad imbrem à prato.
Venit semen Selmæ ab oriente,
Et invenit Cuthonam sine colore;
Elevârunt illi eorum sepulchra omnium;
Et fuit requies illi juxta Conlochum victoriarum,
Ne move-te ad meum somnium, o strenue;
Nactus est Conlochus plagarum suam famam;
Tene procul tuam vocem à meâ aulâ;
Cadat somnus sub umbrâ noctis.
Miserum! quod non obliviscor meos amicos
Donec non cernatur apud superos meum vestigium
Usque dum veniam cum gaudio in eorum viciniam,
Postquam meum corpus inutile
Damno senectutis deponetur in angustâ domo frigidâ.

NOTES.

NOTES TO TEMORA.

DUAN III.

P. 6. v. 43. *An lann a thug e o Shrumon suas,*
'Nuair cheileadh o chruadal Morni.] Strumon, *stream of the hill*, the name of the seat of the family of Gaul, in the neighbourhood of Selma. During Gaul's expedition to Tromathon, mentioned in the *poem of Oithona*, Morni, his father, died. Morni ordered the *sword of Strumon*, (which had been preserved in the family as a relique, from the days of Colgach, the most renowned of his ancestors) to be laid by his side, in the tomb: at the same time, leaving it in charge to his son, not to take it from thence, till he was reduced to the last extremity. Not long after, two of his brothers being slain in battle, by Coldaronnan, chief of Clutha, Gaul went to his father's tomb to take the sword. His address to the spirit of the deceased hero is the subject of the following short poem:

GAUL. "Breaker of echoing shields, whose head is deep in shades; bear me from the darkness of Clora; O son of Colgach, hear!

"No rustling, like the eagle's wing, comes over the course of my streams. Deep bosomed in the midst of the desert, O king of Strumon, hear!

"Dwellest thou in the shadowy breeze, that pours its dark wave over the grass? Cease to strew the beard of the thistle; O chief of Clora, hear!

"Or ridest thou on a beam, amidst the dark trouble of clouds? Pourest thou the loud wind on seas, to roll their blue waves over isles? hear me, father of Gaul; amidst thy terrors, hear!

"The rustling of eagles is heard, the murmuring oaks shake their heads on the hills: dreadful and pleasant is thy approach, friend of the dwelling of heroes.

MORNI. "Who awakes me, in the midst of my cloud, where my locks of mist spread on the winds? Mixed with the noise of streams, why rises the voice of Gaul?

GAUL. "My foes are around me, Morni: their dark ships descend

from their waves. Give the sword of Strumon, that beam which thou hidest in thy night.

MORNI. "Take the sword of resounding Strumon; I look on thy war, my son; I look a dim meteor, from my cloud: blue-shielded Gaul, destroy."

P. 6. v. 45. *Sheas Fillean o Shelma thall,*] Clatho was the daughter of Cathulla, king of Inistore. Fingal, in one of his expeditions to that island, fell in love with Clatho, and took her to wife, after the death of Ros-crana, the daughter of Cormac, king of Ireland.

Clatho was the mother of Ryno, Fillan, and Bosmina, mentioned in the battle of Lora. Fillan is often called the son of Clatho, to distinguish him from those sons which Fingal had by Ros-crana.

P. 10. v. 81. *Bi-sa, Oisein, ri laimh d' athar.*] Ullin being sent to Morven with the body of Oscar, Ossian attends his father, in quality of chief bard.

P. 12. v. 120. *Co ach Morni nan eacha srann?*] The expedition of Morni to Clutha, alluded to here, is handed down in tradition.

P. 14. v. 144. *Mo shuile claon ri coille Chromla.*] The mountain Cromla was in the neighbourhood of the scene of this poem; which was nearly the same with that of Fingal.

P. 16. v. 178. *Ghairm e triath Chormuil o'n Dùn*
Ratho nan tùr; is chual e.] Corm-uil, *blue-eye.* Dun-ratho, *a hill, with a plain on its top.* Foldath dispatches here, Cormul to lie in ambush behind the army of the Caledonians. This speech suits with the character of Foldath, which is, throughout, haughty and presumptuous. Towards the latter end of this speech, we find the opinion of the times, concerning the unhappiness of the souls of those who were buried without the funeral song. This doctrine was inculcated by the bards, to make their order respectable and necessary.

P. 20. v. 231. *Turlath,* &c.] Tur-lath or Tur-lathon, *broad trunk of a tree.* Moruth, *great stream.* Oichaoma, *mild maid.* Dun-lora, *the hill of the noisy stream.* Duth-caron, *dark-brown man.*

P. 22. v. 269. *'Og Fhillean fo gharbh sgeith Chormuil*
'Ga sgaoileadh mor fa chòir an triath.] Fillan had been dispatched by Gaul to oppose Cormul, who had been sent by Foldath to lie in ambush behind the Caledonian army. It appears that Fillan had killed Cormul, otherwise he could not be supposed to have possessed himself of the shield of that chief.

P. 24. v. 275. *Mu Lumon nan crann fuaimear.*] Lumon, *bending hill;* a mountain in Inis-huna, or that part of South Britain which is over against the Irish coast.

P. 26. v. 314. *C'uim tha Emhir chaoin fo bhron?*] Emhir-chaoin, or chaomh, *mild, or kind maid,* the wife of Gaul. She was the daughter of Casdu-conglass, chief of Idronlo, one of the Hebrides.

P. 28. v. 347. *Bha Fionnghal an sin fo a neart,*
Sgiath fhior-ian m' a bheart a fuaim,] The kings of Caledonia and Ireland had a plume of eagle's feathers, by way of ornament, in their helmets. It was from this distinguished mark that Ossian knew Cathmor, in the second book.

P. 30. v. 372. *Bha d'oìge, a threin, measg m'oige:* &c.] After the death of Comhal, and during the usurpation of the tribe of Morni, Fingal was educated in private by Duthcaron. It was then he contracted that intimacy with Connal, the son of Duthcaron, which occasions his regretting so much his fall. When Fingal was grown up, he soon reduced the tribe of Morni; and, as it appears from the subsequent episode, sent Duthcaron and his son Connal to the aid of Cormac, the son of Conar, king of Ireland, who was driven to the last extremity, by the insurrections of the Firbolg. This episode throws farther light on the contests between the Cael and Firbolg.

P. 32. v. 385. *Duthula,*] A river in Connaught; it signifies, *dark-rushing water.*

P. 32. v. 396. *Colc ullamh ard cheannard nan sluagh*
Triath Atha nan stuadh gorma.] Colc-ullamh, *firm look in readiness;* he was the brother of Borbar-duthul, the father of Cairbar and Cathmor, who, after the death of Cormac, the son of Artho, successively mounted the Irish throne.

P. 32. v. 399. *Las Cormac an taobh na stri*
Glan mar chruthaibh a shinns're fèin.] Cormac, the son of Conar, the second king of Ireland, of the race of the Caledonians. This insurrection of the Firbolg happened towards the latter end of the long reign of Cormac. He never possessed the Irish throne peaceably. The party of the family of Atha had made several attempts to overturn the succession in the race of Cona, before they effected it, in the minority of Cormac, the son of Artho. Ireland, from the most ancient accounts concerning it, seems to have been always so disturbed by domestic commotions, that it is difficult to say whether it ever was, for

any length of time, subject to one monarch. It is certain, that every province, if not every small district, had its own king. One of these petty princes assumed, at times, the title of King of Ireland, and, on account of his superior force, or in cases of public danger, was acknowledged by the rest as such; but the succession from father to son, does not appear to have been established. It was the divisions amongst themselves, arising from the bad constitution of their government, that at last, subjected the Irish to a foreign yoke.

P. 32. v. 406. *Mar cheò a tha taomadh sa triall*
Theich a ghaisgich o'n triath Cormac.] The inhabitants of Ullin or Ulster, who were of the race of the Caledonians, seem, alone, to have been the firm friends to the succession in the family of Conar. The Firbolg were only subject to them by constraint, and embraced every opportunity to throw off their yoke.

P. 36. v. 440. *Ghluais ceuma Cholgair a null*
Bard Thighmòra nan ard fhuaim.] Colgar, the son of Cathmul, was the principal bard of Cormac, king of Ireland. The following dialogue, on the loves of Fingal and Ros-crana, may be ascribed to him:

ROS-CRANA. By night, came a dream to Ros-crana! I feel my beating soul. No vision of the forms of the dead came to the blue eyes of Erin. But, rising from the wave of the north, I beheld him bright in his locks. I beheld the son of the king. My beating soul is high. I laid my head down in night; again ascended the form. Why delayest thou thy coming, young rider of stormy waves?

But there, far distant, he comes; where seas roll their green ridges in mist! Young dweller of my soul; why dost thou delay?—

FINGAL. It was the soft voice of Moi-lena! the pleasant breeze of the valley of roes; But why dost thou hide thee in shades? Young love of heroes rise! Are not thy steps covered with light? In thy groves thou appearest, Ros-crana, like the sun in the gathering of clouds. Why dost thou hide thee in shades? Young love of heroes rise!

ROS-CRANA. My fluttering soul is high: let me turn from the steps of the king. He has heard my secret voice, and shall my blue eyes roll in his presence? Roe of the hill of moss, toward thy dwelling I move. Meet me, ye breezes of Mora! as I move through the valley of winds. But why should he ascend his ocean? Son of heroes, my soul is thine! My steps shall not move to the desert: the light of Ros-crana is here.

FINGAL. It was the light tread of a ghost, the fair dweller of eddying winds. Why deceivest thou me with thy voice? Here let me rest in shades. Shouldst thou stretch thy white arm from thy grove, thou sunbeam of Cormac of Erin!

ROS-CRANA. He is gone; and my blue eyes are dim; faint-rolling in all my tears. But, there, I behold him, alone; king of Selma, my soul is thine. Ah me! what clanging of armour! Colc-ulla of Atha is near!

DUAN IV.

P. 46. v. 1. *Fo dharaig" so labhair an righ*, &c.] This episode has an immediate connection with the story of Connal and Duth-caron, in the latter end of the third book. Fingal, sitting beneath an oak, near the palace of Selma, discovers Connal just landing from Ireland. The danger which threatened Cormac king of Ireland induces him to sail immediately to that island. The story is introduced, by the king, as a pattern for the future behaviour of Fillan, whose rashness in the preceding battle is reprimanded.

P. 48. v. 28. *Bhuail mi is choimhid mi suas*
Mu ruadh-chiabh is teine Ul-Eirinn.] Ul-erin, *the guide to Ireland*, a star known by that name in the days of Fingal, and very useful to those who sailed, by night, from the Hebrides, or Caledonia, to the coast of Ulster.

P. 48. v. 42. *Roscranna nam gorm-shuil gun bheud*, &c.] Ros-crana, *the beam of the rising sun;* she was the mother of Ossian. The Irish bards relate strange fictions concerning this princess. Their stories, however, concerning Fingal, if they mean him by *Fion Mac-Comnal*, are so inconsistent and notoriously fabulous, that they do not deserve to be mentioned; for they evidently bear, along with them, the marks of late invention.

P. 50. v. 56. *Ge mòr iad, theid an taomadh sios*
O m' anam, is e g eirigh suas;] Cormac had said that the foes were *like the roar of streams*, and Fingal continues the metaphor. The speech of the young hero is spirited, and consistent with that sedate intrepidity, which eminently distinguishes his character throughout.

P. 52. v. 74. *Ach feith-sa ri Cairbre, a thréin*,] Cairbar, the son of Cormac, was afterwards king of Ireland. His reign was short. He was

succeeded by his son Artho, the father of that Cormac who was murdered by Cairbar the son of Borbar-duthul. Cairbar, the son of Cormac, long after his son Artho was grown to man's estate, had, by his wife Beltanno, another son, whose name was Ferad-Artho. He was the only one remaining of the race of Conar, the first king of Ireland, when Fingal's expedition against Cairbar the son of Borbar-duthul happened. See more of Ferad-Artho in the eighth book.

P. 52. v. 88. *Mar ghlan thaibhs an iomairt a triall*
Leth cheilte an cearb nan dubh nial.] The attitude of Ros-crana is illustrated by this simile; for the ideas of those times, concerning the spirits of the deceased, were not so gloomy and disagreeable, as those of succeeding ages. The spirits of women, it was supposed, retained that beauty, which they possessed while living, and transported themselves, from place to place, with that gliding motion, which Homer ascribes to the gods. The descriptions which poets, less ancient than Ossian, have left us of those beautiful figures, that appeared sometimes on the hills, are elegant and picturesque. They compare them to the *rainbow on streams;* or, *the gilding of sun-beams on the hills.*

A chief who lived three centuries ago, returning from the war, understood that his wife or mistress was dead. A bard introduces him speaking the following soliloquy, when he came within sight of the place, where he had left her, at his departure:

"My soul darkens in sorrow. I behold not the smoak of my hall. No grey dog bounds at my streams. Silence dwells in the valley of trees.

"Is that a rainbow on Crunath? It flies: and the sky is dark. Again, thou movest, bright, on the heath, thou sun-beam clothed in a shower! Hah! it is she, my love! her gliding course on the bosom of winds!"

In succeeding times the beauty of Ros-crana passed into a proverb; and the highest compliment, that could be paid to a woman, was to compare her person with *the daughter of Cormac.*

'S tu fein an Ros-cranna.
Siol Chormaic na n'ioma lann.

P. 56. v. 135. *Teann air ag aomadh air carraig*
Tha Sùilmhall bhanail nan gorm-shuil, &c.] In order to illustrate this passage, I shall give, here, the history on which it is founded, as I have gathered it from tradition. The nation of the Firbolg

who inhabited the south of Ireland, being originally descended from the Belgæ, who possessed the south and south-west coast of Britain, kept up, for many ages, an amicable correspondence with their mother-country; and sent aid to the British Belgæ, when they were pressed by the Romans or other new comers from the continent. Conmor, king of Inis-huna (that part of South Britain which is over against the Irish coast) being attacked, by what enemy is not mentioned, sent for aid to Cairbar, lord of Atha, the most potent chief of the Firbolg. Cairbar dispatched his brother Cathmor to the assistance of Con-mor. Cathmor, after various vicissitudes of fortune, put an end to the war, by the total defeat of the enemies of Inis-huna, and returned in triumph to the residence of Con-mor. There, at a feast, Sul-malla, the daughter of Con-mor, fell desperately in love with Cathmor, who, before her passion was disclosed, was recalled to Ireland by his brother Cairbar, upon the news of the intended expedition of Fingal, to re-establish the family of Conar on the Irish throne. The wind being contrary, Cathmor remained, for three days, in a neighbouring bay, during which time Sul-malla disguised herself in the habit of a young warrior, and came to offer him her service in the war. Cathmor accepted of the proposal, sailed for Ireland, and arrived in Ulster a few days before the death of Cairbar.

P. 56. v. 136. *Sùilmhall*, &c.] Suil-mhall, *slowly-rolling eyes*. Caon-mor, *mild and tall*. Inis-huna, *green island*.

P. 56. v. 146. *Thainig Fili nan luaidh le dàn*
O shruthaibh a's chruaichaibh Eirinn.] Fili, *an inferior bard*. It may either be taken here for the proper name of a man, or in the literal sense, as the bards were the heralds and messengers of those times. Cathmor, it is probable, was absent, when the rebellion of his brother Cairbar, and the assassination of Cormac, king of Ireland, happened. Cathmor and his followers had only arrived, from Inis-huna, three days before the death of Cairbar, which sufficiently clears his character from any imputation of being concerned in the conspiracy with his brother.

P. 56. v. 148. *Labhair e mu thogail na sgeithe*
An Selma nan triath; &c.] The ceremony which was used by Fingal, when he prepared for an expedition, is related thus in tradition: A bard, at midnight, went to the hall, where the tribes feasted upon solemn occasions, raised the *war song*, and thrice called the spirits of their deceased ancestors to come, *on their clouds*, to behold the actions

of their children. He then fixed the *shield of Trenmor* on a tree on the rock of Selma, striking it, at times, with the blunt end of a spear, and singing the war-song between. Thus he did, for three successive nights, and, in the mean time, messengers were dispatched to call together the tribes; or, to use an ancient expression, *to call them from all their streams.* This phrase alludes to the situation of the residences of the clans, which were generally fixed in valleys, where the torrents of the neighbouring mountains were collected into one body, and became *large streams* or rivers. *The lifting up of the shield*, was the phrase for beginning a war.

P. 58. v. 177. *Sheas arda nan triath mu'n cuairt*
Ach Foldath nan dubh ruadh fabhraid, &c.] The surly attitude of Foldath is a proper preamble to his after-behaviour. Chafed with the disappointment of the victory which he promised himself, he becomes passionate and overbearing. The quarrel which succeeds between him and Malthos, is introduced to raise the character of Cathmor, whose superior worth shines forth in his manly manner of ending the difference between the chiefs.

P. 60. v. 189. *Claonrath.*] Claon-rath, *winding field.* The *th* are seldom pronounced audibly in the Gaelic language.

P. 62. v. 221. *Righ Eirinn," thuirt Malthos an triath,*
Leat fein-sa tha riaghladh nam blar ; &c.] This speech of Malthos is, throughout, a severe reprimand to the blustering behaviour of Foldath.

P. 64. v. 256. *Thuit iad sios o thaobh an trein*
Mar dha mheall dubh do cheo san iar, &c.] This comparison is favourable to the superiority of Cathmor over his two chiefs. I shall illustrate this passage by another from a fragment of an ancient poem, just now in my hands. " As the sun is above the vapours, which his beams have raised; so is the soul of the king above the sons of fear. They roll dark below him; he rejoices in the robe of his beams. But when feeble deeds wander on the soul of the king, he is a darkened sun rolled along the sky; the valley is sad below; flowers wither beneath the drops of the night."

P. 66. v. 271. *Ghluais a ghuth mu mholadh an righ*
Ard shiol Larthoinn o fhrith Lumoin.] Lear-thon, *sea wave*, the name of the chief of that colony of the Firbolg, which first migrated into Ireland. Larthon's first settlement in that country is related in the seventh book. He was the ancestor of Cathmor; and is

here called *Larthon of Lumon*, from a high hill of that name in Inishuna, the ancient seat of the Firbolg. The character of Cathmor is preserved. He had mentioned, in the first book, the aversion of that chief to praise, and we find him here lying at the side of a stream, that the noise of it might drown the voice of Fonar, who, according to the custom of the times, sung his eulogium in his *evening song*. Though other chiefs, as well as Cathmor, might be averse to hear their own praise, we find it the universal policy of the times, to allow the bards to be as extravagant as they pleased in their encomiums on the leaders of armies, in the presence of their people. The vulgar, who had no great ability to judge for themselves, received the characters of their princes entirely upon the faith of their bards.

P. 66. v. 280. *O Charull ghluais dana gu triath ;*] Carull, the son of Kinfena, by the orders of Ossian, sung the funeral elegy at the tomb of Cairbar. See the second book, towards the end. In all these poems, the visits of ghosts, to their living friends, are short, and their language obscure, both which circumstances tend to throw a solemn gloom on these supernatural scenes. Towards the latter end of the speech of the ghost of Cairbar, he foretels the death of Cathmor, by enumerating those signals, which, according to the opinion of the times, preceded the death of a person renowned. It was thought that the ghosts of deceased bards sung, for three nights preceding the death (near the place where his tomb was to be raised), round an unsubstantial figure which represented the body of the person who was to die.

P. 68. v. 314. *'Se guth mo bhrathar fein a bh' ann ;* &c.] The soliloquy of Cathmor suits the magnanimity of his character. Though staggered at first with the prediction of Cairbar's ghost, he soon comforts himself with the agreeable prospect of his future renown; and, like Achilles, prefers a short and glorious life to an obscure length of years in retirement and ease.

P. 70. v. 338. *An gleannan diomhair nan sruthmall*
Fanaidh anam nach sàr fo mhuig ; &c.] An indolent and unwarlike life was held in extreme contempt. Whatever a philosopher may say, in praise of quiet and retirement, I am far from thinking, but they weaken and debase the human mind. When the faculties of the soul are not exerted, they lose their vigour, and low and circumscribed notions take the place of noble and enlarged ideas. Action, on the contrary, and the vicissitudes of fortune which attend it, call forth, by turns,

all the powers of the mind, and, by exercising, strengthen them. Hence it is, that in great and opulent states, when property and indolence are secured to individuals, we seldom meet with that strength of mind which is so common in a nation not far advanced in civilization. It is a curious, but just observation, that great kingdoms seldom produce great characters, which must be altogether attributed to that indolence and dissipation, which are the inseparable companions of too much property and security. Rome, it is certain, had more real great men within it, when its power was confined within the narrow bounds of Latium, than when its dominion extended over all the known world; and one petty state of the Saxon heptarchy had, perhaps, as much genuine spirit in it, as the two British kingdoms united. As a state, we are much more powerful than our ancestors, but we would lose by comparing individuals with them.

P. 74. v. 399. *Bhuail e copan caismeachd a sgeithe*
Aite comhnuidh guth ciar nam blàr. &c.] In order to understand this passage, it is necessary to look to the decription of Cathmor's shield in the seventh book. This shield had seven principal bosses, the sound of each of which, when struck with a spear, conveyed a particular order from the king to his tribes. The sound of one of them, as here, was the signal for the army to assemble.

P. 76. v. 411. *Bha ceuma glan air chùl nan carn*
Aig gorm shruthan nam blàr air chòmhnard;] This was not the valley of Lona to which Sul-malla afterwards retired.

P. 78. v. 438. *Thig taibhse ar sinns're an guth*
Gu anam tha dubhach fo bhròn,] Con-mor, the father of Sul-malla, was killed in that war, from which Cathmor delivered Inishuna. Lormar his son succeeded Conmor. It was the opinion of the times, when a person was reduced to a pitch of misery, which could admit of no alleviation, that the ghosts of his ancestors *called his soul away*. This supernatural kind of death was called *the voice of the dead;* and is believed by the superstitious vulgar to this day.

There is no people in the world, perhaps, who give more universal credit to apparitions, and the visits of the ghosts of the deceased to their friends, than the ancient Scots. This is to be attributed as much, at least, to the situation of the country they possess, as to that credulous disposition which distinguishes an unenlightened people. As their business was feeding of cattle, in dark and extensive deserts, so their journeys lay over wide and unfrequented heaths, where, often, they were obliged

to sleep in the open air, amidst the whistling of winds, and roar of waterfalls. The gloominess of the scenes around them was apt to beget that melancholy disposition of mind, which most readily receives impressions of the extraordinary and supernatural kind. Falling asleep in this gloomy mood, and their dreams being disturbed by the noise of the elements around, it is no matter of wonder, that they thought they heard the *voice of the dead.* This *voice of the dead,* however, was, perhaps, no more than a shriller whistle of the winds in an old tree, or in the chinks of a neighbouring rock. It is to this cause I ascribe those many and improbable tales of ghosts, which we meet with in the Highlands: for, in other respects, we do not find that the inhabitants are more credulous than their neighbours.

DUAN V.

P. 84. v. 7. *Lora.*] Lora is often mentioned; it was a small and rapid stream in the neighbourhood of Selma. There is no vestige of this name now remaining; though it appears from a very old song, which the translator has seen, that one of the small rivers on the north-west coast was called Lora some centuries ago.*

P. 86. v. 18. *Tha Lubar à dealradh a' m' fhianuis*
Si taomadh gu fiar ro' ghleann; &c.] From several passages in the poem we may form a distinct idea of the scene of the action of Temora. At a small distance from one another rose the hills of Mora and Lora; the first possessed by Fingal, the second by the army of Cathmor. Through the intermediate plain ran the small river Lubar, on the banks of which all the battles were fought, excepting that between Cairbar and Oscar, related in the first book. This last-mentioned engagement happened to the north of the hill of Mora, of which Fingal took possession, after the army of Cairbar fell back to that of Cathmor. A some distance, but within sight of Mora, towards the west, Lubar issued from the mountain of Crommal, and, after a short course through the plain of Moi-lena, discharged itself into the sea near the field of battle.

* The preceding note by Macpherson regarding Lora is here retained, not as answering the description given of it by Ossian; but that the reader may compare it with what is said respecting Lora in the description given of Selma at the end of this volume.

Behind the mountain of Crommal ran the small stream of Lavath, on the banks of which Ferad-artho, the son of Cairbre, the only person remaining of the race of Cona, lived concealed in a cave, during the usurpation of Cairbar, the son of Borbar-duthul.

P. 88. v. 48. *Tha gleannan uaine sgaoilte thall*, &c.] It was to this valley Sul-malla retired, during the last and decisive battle between Fingal and Cathmor. It is described in the seventh book, where it is called the vale of Lona, and the residence of a Druid.

P. 92. v. 114. *Mhic Fionnghail tog sgiath ri m' thaobh*,] It is necessary to remember, that Gaul was wounded; which occasions his requiring here the assistance of Ossian to bind his shield on his side.

P. 96. v. 160. *Rothmar*, &c.] Roth-mar, *the sound of the sea before a storm.* Drumanard, *high ridge.* Cul-min, *soft-haired.* Cull-allin, *beautiful locks.* Strutha, *streamy river.*

P. 96. v. 169. *Mar thuiteas clach Loda le fuaim*
O iomal cruaiche nan druimard,] By the stone of Loda is meant a place of worship among the Scandinavians. The Caledonians, in their many expeditions to Orkney and Scandinavia, became acquainted with some of the rites of the religion which prevailed in those countries, and the ancient poetry frequently alludes to them. There are some ruins, and circular pales of stone, remaining still in Orkney, and the islands of Shetland, which retain, to this day, the name of *Loda* or *Loden*. They seem to have differed, materially, in their construction, from those Druidical monuments which remain in Britain, and the western isles. The places of worship among the Scandinavians were originally rude and unadorned. In after ages, when they opened a communication with other nations, they adopted their manners, and built temples. That at Upsal, in Sweden, was amazingly rich and magnificent. Harquin, of Norway, built one, near Drontheim, little inferior to the former; and it went always under the name of Loden. *Mallet, introduction à l'Histoire de Dannemarc.*

P. 96. v. 183. *C'uim a Chùilmhìn gu treun dhearrsa?*
Teich gu luath a mhic Chúil-aluin ;] The poet, metaphorically, calls Fillan a beam of light. Culmin, mentioned here, was the son of Clonmar, chief of Strutha, by the beautiful Cul-allin. She was so remarkable for the beauty of her person, that she is introduced, frequently, in the similes and allusions of ancient poetry. *Mar Chulaluin Strutha nan sian; Lovely as Cul-allin of Strutha of the storms.*

P. 98. v. 193. *Tha donnal chon' nan àite fèin,*

A sgiath gun fheum 'san tall' am fuil.] Dogs were thought to be sensible of the death of their master, let it happen at ever so great a distance. It was also the opinion of the times, that the arms which warriors left at home became bloody, when they themselves fell in battle. It was from those signs that Cul-allin is supposed to understand that her son is killed; in which she is confirmed by the appearance of his ghost. Her sudden and short exclamation is more judicious in the poet, than if she had extended her complaints to a greater length. The attitude of the fallen youth, and Fillan's reflections over him, come forcibly back on the mind, when we consider, that the supposed situation of the father of Culmin was so similar to that of Fingal, after the death of Fillan himself.

P. 100. v. 241. *An caol ghleannan Chlòna fo dhubh* &c.] This valley had its name from Clono, son of Lethmal of Lora, one of the ancestors of Dermid, the son of Duthno. His history is thus related in an old poem. In the days of Conar, the son of Trenmor, the first king of Ireland, Clono passed over into that kingdom, from Caledonia, to aid Conar against the Firbolg. Being remarkable for the beauty of his person, he soon drew the attention of Sulmin, the young wife of an Irish chief. She disclosed her passion, which was not properly returned by the Caledonian. The lady sickened through disappointment, and her love for Clono came to the ears of her husband. Fired with jealousy, he vowed revenge. Clono, to avoid his rage, departed from Temora, in order to pass over into Scotland; and, being benighted in the valley mentioned here, he laid him down to sleep. *There Lethmal descended in the dreams of Clono, and told him that danger was near.*

GHOST OF LETHMAL. "Arise from thy bed of moss, son of low-laid Lethmal, arise! The sound of the coming of foes descends along the wind.

CLONO. "Whose voice is that, like many streams, in the season of my rest?

GHOST OF LETHMAL. "Arise, thou dweller of the souls of the lovely; son of Lethmal, arise!

CLONO. "How dreary is the night! The moon is darkened in the sky; red are the paths of ghosts along its sullen face! Green-skirted meteors set around. Dull is the roaring of streams, from the valley of dim

forms I hear thee, spirit of my father, on the eddying course of the wind. I hear thee; but thou bendest not, forward, thy tall form, from the skirts of night."

As Clono prepared to depart, the husband of Sulmin came up, with his numerous attendants. Clono defended himself, but, after a gallant resistance, he was overpowered and slain. He was buried in the place where he was killed, and the valley was called after his name. Dermid, in his request to Gaul, the son of Morni, which immediately follows this paragraph, alludes to the tomb of Clono, and his own connection with that unfortunate chief.

P. 106. v. 318. *Ma seach tha ceuma nan righ.*] Fingal and Cathmor.

P. 108. v. 332. *Thuit Foldath gu mall air a sgeith,*] The fall of Foldath, if we may believe tradition, was predicted to him, before he had left his own country to join Cairbar, in his designs on the Irish throne. He went to the cave of Moma, to enquire of the spirits of his fathers, concerning the success of the enterprise of Cairbar. The responses of oracles are always attended with obscurity, and liable to a double meaning: Foldath, therefore, put a favourable interpretation on the prediction, and pursued his adopted plan of aggrandizing himself with the family of Atha.

FOLDATH, *addressing the spirits of his fathers.*

" Dark, I stand in your presence; fathers of Foldath, hear! Shall my steps pass over Atha, to Ullin of the roes?

The Answer.

" Thy steps shall pass over Atha, to the green dwelling of kings. There shall thy stature arise, over the fallen, like a pillar of thunder-clouds. There, terrible in darkness, shalt thou stand, till the *reflected beam*, or *Clon-cath* of Moruth, come; Moruth of many streams, that roars in distant lands."

Cloncath, or *reflected beam*, say my traditional authors, was the name of the sword of Fillan; so that it was, in the latent signification of the word *Cloncath* that the deception lay. My principal reason for introducing this note, is, that this tradition serves to shew, that the religion of the Fir-bolg differed from that of the Caledonians, as we never find the latter enquiring of the spirits of their deceased ancestors.

P. 108. v. 342. *Chunnaic Malthos am Foldath air làr* &c.] The characters of Foldath and Malthos are sustained. They were both dark and surly, but each in a different way. Foldath was impetuous and cruel: Malthos stubborn and incredulous. Their attachment to the family of Atha was equal; their bravery in battle the same. Foldath was vain and ostentatious: Malthos unindulgent but generous. His behaviour here, towards his enemy Foldath, shews, that a good heart often lies concealed under a gloomy and sullen character.

P. 108. v. 352. *An eirich do liath chlach an Ullin,*
No air Mòma nan iomadh coill', &c.] Moma was the name of a country in the south of Connaught, once famous for being the residence of an Arch-Druid. The cave of Moma was thought to be inhabited by the spirits of the chiefs of the Fir-bolg, and their posterity sent to enquire there, as to an oracle, concerning the issue of their wars. Dalruath, *parched or sandy field*. The etymology of Dardulena is uncertain. The daughter of Foldath was, probably, so called, from a place in Ulster, where her father had defeated part of the adherents of Artho king of Ireland. Dor-du-lena; *the dark wood of Moi-lena*. As Foldath was proud and ostentatious, it would appear, that he transferred the name of a place, where he himself had been victorious, to his daughter.

P. 112. v. 396. *Ghluais Cathmor fo thlachd nan gorm sgiath.*] The suspense, in which the mind of the reader is left here, conveys the idea of Fillan's danger more forcibly home, than any description that could be introduced. There is a sort of eloquence in silence with propriety. A minute detail of the circumstances of an important scene is generally cold and insipid. The human mind, free and fond of thinking for itself, is disgusted to find every thing done by the poet. It is, therefore, his business only to mark the most striking outlines, and to allow the imaginations of his readers to finish the figure for themselves.

The book ends in the afternoon of the third day, from the opening of the poem.

DUAN VI.

P. 120. v. 1. FINGAL speaks.

P. 122. v. 26. *Sleagh Thigmòra.*] The *spear of Temora* was that which Oscar had received, in a present, from Cormac, the son of Artho, king of Ireland. It was of it that Cairbar made the pretext for quarrelling with Oscar, at the feast, in the first book.

P. 132. v. 164. *C'uim a bhiodh bard a comhradh*
M'an dearrsa og o chaoin Chlatho ?] A dialogue between Clatho the mother, and Bosmina the sister of Fillan :

CLATHO. " Daughter of Fingal arise ! thou light between thy locks. Lift thy fair head from rest, soft-gliding sun-beam of Selma ! I beheld thy arms, on thy breast, white tossed amidst thy wandering locks; when the rustling breeze of the morning came from the desert of streams. Hast thou seen thy fathers, Bos-mina, descending in thy dreams ? Arise, daughter of Clatho; dwells there aught of grief in thy soul ?

BOS-MINA. " A thin form passed before me, fading as it flew : like the darkening wave of a breeze, along a field of grass. Descend, from thy wall, O harp, and call back the soul of Bos-mina; it has rolled away, like a stream. I hear thy pleasant sound. I hear thee, O harp, and my voice shall rise.

" How often shall ye rush to war, ye dwellers of my soul ? Your paths are distant, kings of men, in Erin of blue streams. Lift thy wing, thou southern breeze, from Clono's darkening heath : spread the sails of Fingal toward the bays of his land.

" But who is that, in his strength, darkening in the presence of war ? His arm stretches to the foe, like the beam of the sickly sun; when his side is crusted with darkness, and he rolls his dismal course through the sky. Who is it, but the father of Bos-mina ? Shall he return till danger is past ?

" Fillan, thou art a beam by his side; beautiful, but terrible, is thy light. Thy sword is before thee, a blue fire of night. When shalt thou return to thy roes; to the streams of thy rushy fields ? When shall I behold thee from Mora, while winds strew my long locks on their blasts ? But shall a young eagle return from the field where the heroes fall ?

CLATHO. " Soft, as the song of Loda, is the voice of Selma's maid.

Pleasant to the ear of Clatho is the name of the breaker of shields. Behold, the king comes from ocean; the shield of Morven is borne by bards. The foe has fled before him, like the departure of mist. I hear not the sounding wings of my eagle; the rushing forth of the son of Clatho. Thou art dark, O Fingal; shall the warrior never return?" * * * *

P. 134. v. 200. *Caithidh mis' an namhaid am feirg.*] Here the sentence is designedly left unfinished. The sense is, that he was resolved, like a destroying fire, to consume Cathmor, who had killed his brother. In the midst of this resolution, the situation of Fingal suggests itself to him in a very strong light. He resolves to return to assist the king in prosecuting the war. But then his shame for not defending his brother recurs to him. He is determined again to go and find out Cathmor. We may consider him, as in the act of advancing towards the enemy, when the horn of Fingal sounded on Mora, and called back his people to his presence. This soliloquy is natural: the resolutions which so suddenly follow one another, are expressive of a mind extremely agitated with sorrow and conscious shame; yet the behaviour of Ossian, in his execution of the commands of Fingal, is so irreprehensible, that it is not easy to determine where he failed in his duty. The truth is, that when men fail in designs which they ardently wish to accomplish, they naturally blame themselves, as the chief cause of their disappointment.

P. 136. v. 225. *Fada thall m'an righ air Mora*
Thaom Morbhein o bhriseadh an raoin.] "This scene," says an ingenious writer, and a good judge, "is solemn. The poet always places his chief character amidst objects which favour the sublime. The face of the country, the night, the broken remains of a defeated army, and, above all, the attitude and silence of Fingal himself, are circumstances calculated to impress an awful idea on the mind. Ossian is most successful in his night descriptions. Dark images suited the melancholy temper of his mind. His poems were all composed after the active part of his life was over, when he was blind, and had survived all the companions of his youth: we therefore find a veil of melancholy thrown over the whole."

P. 138. v. 242. *A nis a ghluais am focal suas;*
Dh'aom an sluagh air ais o ghuth.] I owe the first paragraph of the following note to the same pen:

"The abashed behaviour of the army of Fingal proceeds rather from shame than fear. The king was not of a tyrannical disposition: *He*, as

he professes himself in the fifth book, *never was a dreadful form, in their presence, darkened into wrath. His voice was no thunder to their ears; his eye sent forth no death.* The first ages of society are not the times of arbitrary power. As the wants of mankind are few, they retain their independence. It is an advanced state of civilization that moulds the mind to that submission to government, of which ambitious magistrates take advantage, and raise themselves into absolute power."

It is a vulgar error, that the common Highlanders lived in abject slavery under their chiefs. Their high ideas of, and attachment to, the heads of their families, probably led the unintelligent into this mistake. When the honour of the tribe was concerned, the commands of the chief were obeyed, without restriction: but, if individuals were oppressed, they threw themselves into the arms of a neighbouring clan, assumed a new name, and were encouraged and protected. The fear of this desertion, no doubt, made the chiefs cautious in their government. As their consequence, in the eyes of others, was in proportion to the number of their people, they took care to avoid every thing that tended to diminish it.

It was but very lately that the authority of the laws extended to the Highlands. Before that time the clans were governed, in civil affairs, not by the verbal commands of a chief, but by what they called *Clechda*, or the traditional precedents of their ancestors. When differences happened between individuals, some of the oldest men in the tribe were chosen umpires between the parties, to decide according to the *Clechda*. The chief interposed his authority, and, invariably, enforced the decision. In their wars, which were frequent, on account of family feuds, the chief was less reserved in the execution of his authority; but even then he seldom extended it to the taking the life of any of his tribe. No crime was capital, except murder: and that was very unfrequent in the Highlands. No corporal punishment of any kind was inflicted. The memory of an affront of this sort would remain for ages, in a family, and they would seize every opportunity to be revenged, unless it came immediately from the hands of the chief himself; in that case it was taken rather as a fatherly correction, than a legal punishment for offences.

P. 138. v. 257. *Arda air Cormull bha craobh*
A lasadh fo ghaoith is i fuaim; &c.] This rock of Cormul is often mentioned in the preceding part of the poem. It was

on it Fingal and Ossian stood to view the battle. The custom of retiring from the army, on the night prior to their engaging in battle, was universal among the kings of the Caledonians. Trenmor, the most renowned of the ancestors of Fingal, is mentioned as the first who instituted this custom. Succeeding bards attributed it to a hero of a later period. In an old poem, which begins with *Mac-Arcaith nan ceud srol*, this custom of retiring from the army, before an engagement, is numbered among the wise institutions of Fergus, the son of Arch or Arcath, the first king of Scots. I shall here translate the passage; in some other note I may, probably, give all that remains of the poem. *Fergus of the hundred streams, son of Arcath who fought of old: thou didst first retire at night: when the foe rolled before thee, in echoing fields. Nor bending in rest is the king: he gathers battles in his soul. Fly, son of the stranger! with morn he shall rush abroad.* When, or by whom, this poem was written, is uncertain.

P. 140. v. 295. *Is teann air na shĭneadh air feur*
Cas mholach an treun chu, Bran.] I remember to have met with an old poem, wherein a story of this sort is very happily introduced. In one of the invasions of the Danes, Ullin-clundu, a considerable chief, on the western coast of Scotland, was killed in a rencounter with a flying party of the enemy, who had landed at no great distance from the place of his residence. The few followers who attended him were also slain. The young wife of Ullin-clundu, who had not heard of his fall, fearing the worst, on account of his long delay, alarmed the rest of his tribe, who went in search of him along the shore. They did not find him; and the beautiful widow became disconsolate. At length he was discovered, by means of his dog, who sat on a rock beside the body, for some days. The stanza concerning the dog, whose name was Du-chos, or *Blackfoot*, is descriptive.

" Dark-sided Du-chos! feet of wind! cold is thy seat on rocks. He (the dog) sees the roe; his ears are high; and half he bounds away. He looks around; but Ullin sleeps; he droops again his head. The winds come past; dark Du-chos thinks that Ullin's voice is near. But still he beholds him silent, laid amidst the waving heath. Dark-sided Du-chos, his voice no more shall send thee over the heath!"

P. 144. v. 326. *Bha Lubar ag iadhadh ro' 'n t sluagh.*] In order to illustrate this passage, it is proper to lay before the reader the scene of

the two preceding battles. Between the hills of Mora and Lona lay the plain of Moi-lena, through which ran the river Lubar. The first battle, wherein Gaul, the son of Morni, commanded on the Caledonian side, was fought on the banks of Lubar. As there was little advantage obtained on either side, the armies, after the battle, retained their former position.

In the second battle, wherein Fillan commanded, the Irish, after the fall of Foldath, were driven up the hill of Lona; but, upon the coming of Cathmor to their aid, they regained their former situation, and drove back the Caledonians in their turn; so that *Lubar winded again in their host*.

P. 144. v. 338. *Cha 'nann cho mìn ri so, a thriath*
Bha Borbair na feile d' athair fein, &c.] Borbarduthul, the father of Cathmor, was the brother of that Col-ulla, who is said, in the beginning of the fourth book, to have rebelled against Cormac, king of Ireland. Borbar-duthul seems to have retained all the prejudice of his family against the succession of the posterity of Conar, on the Irish throne. From this short episode we learn some facts which tend to throw light on the history of the times. It appears that, when Swaran invaded Ireland, he was only opposed by the Cael, who possessed Ulster, and the north of that island. Calmar, the son of Matha, whose gallant behaviour and death are related in the third book of Fingal, was the only chief of the race of the Fir-bolg, that joined the Cael, or Irish Caledonians, during the invasion of Swaran. The indecent joy, which Borbar-duthul expressed, upon the death of Calmar, is well suited with that spirit of revenge, which subsisted, universally, in every country where the feudal system was established. It would appear that some person had carried to Borbar-duthul that weapon, with which, it was pretended, Calmar had been killed.

P. 146. v. 362. *Eireadh gutha caoin na h Eirinn.*] *The voices of Erin*, a poetical expression for the bards of Ireland.

P. 148. v. 386. *Fo chraoibh o bheinn gach bard air àm*
Na shuidhe thall fo chlarsich fein; &c.] Not only the kings, but every petty chief had anciently their bards attending them in the field; and those bards, in proportion to the power of the chiefs, who retained them, had a number of inferior bards in their train. Upon solemn occasions, all the bards, in the army, would join in one chorus;

either when they celebrated their victories, or lamented the death of a person, worthy and renowned, slain in the war. The words were of the composition of the arch-bard, retained by the king himself, who generally attained to that high office on account of his superior genius for poetry. As the persons of the bards were sacred, and the emoluments of their office considerable, the order, in succeeding times, became very numerous and insolent. It would appear, that after the introduction of Christianity, some served in the double capacity of bards and clergymen. It was from this circumstance that they had the name of *Chlere*, which is probably derived from the Latin Clericus. The *Chlere*, be their name derived from what it will, became at last a public nuisance; for, taking advantage of their sacred character, they went about in great bodies, and lived, at discretion, in the houses of the chiefs; till another party of the same order drove them away by mere dint of satire. Some of the indelicate disputes of these worthy poetical combatants are handed down by tradition, and shew how much the bards, at last, abused the privileges, which the admiration of their countrymen had conferred on the order. It was this insolent behaviour that induced the chiefs to retrench their number, and to take away those privileges which they were no longer worthy to enjoy. Their indolence, and disposition to lampoon, extinguished all the poetical fervour which distinguished their predecessors, and makes us the less regret the extinction of the order.

P. 150. v. 421. *Thainig Clungheal; cha d' fhuair oigh.*] Clungheal, the wife of Conmor, king of Inis-huna, and the mother of Sul-malla. She is here represented, as missing her daughter, after she had fled with Cathmor.

P. 150. v. 430. *Tréig mi, luaidh Chonmhoir nan treun;* &c.] Sul-malla replies to the supposed questions of her mother. Towards the middle of this paragraph she calls Cathmor *the sun of her soul*, and continues the metaphor throughout. This book ends, we may suppose, about the middle of the third night from the opening of the poem.

DUAN VII.

P. 158. v. 13. *An taobh oiteig gu pailliun nan seod*

Taomas iad ceathach nan speur, &c.] As the mist, which rose from the lake of Lego, occasioned diseases and death, the bards feigned that it was the residence of the ghosts of the deceased, during the interval between their death, and the pronouncing of the funeral elegy over their tombs: for it was not allowable, without that ceremony was performed, for the spirits of the dead to mix with their ancestors, *in their airy halls*. It was the business of the spirit of the nearest relation to the deceased, to take the mist of Lego, and pour it over the grave. We find here Conar, the son of Trenmor, the first king of Ireland, performing this office for Fillan, as it was in the cause of the family of Conar that that hero was killed.

P. 160 v. 27. *Is doillear so!*] The following is the singular sentiment of a frigid bard:

"More pleasing to me is the night of Cona, dark-streaming from Ossian's harp; more pleasant it is to me, than a white-bosomed dweller between my arms; than a fair-handed daughter of heroes, in the hour rest."

Though tradition is not very satisfactory concerning the history of this poet, it has taken care to inform us, that he was *very old* when he wrote the distich, a circumstance, which we might have supposed, without the aid of tradition.

P. 168. v. 133. *Thig easan nach gèill gu brath:*] Fingal is said to have never been overcome in battle. From this proceeded that title of honour which is always bestowed on him in tradition, *Fionghal nam buadh*, FINGAL OF VICTORIES. In a poem, just now in my hands, which celebrates some of the great actions of Arthur the famous British hero, that appellation is often bestowed on him. The poem, from the phraseology, appears to be ancient; and is, perhaps, though that is not mentioned, a translation from the Welsh language.

P. 170. v. 159. *An taobh carraig chòsach air Lòna*
Mu chaochan nan sruthan crom
Glas an ciabha na h aoise
Tha Claonmhal' righ clarsaich nam fonn;] Claon-

mhala, *crooked eye-brow.* From the retired life of this person, is insinuated, that he was of the order of the Druids; which supposition is not at all invalidated by the appellation of *king of harps*, here bestowed on him; for all agree that the bards were of the number of the Druids originally.

P. 172. v. 206. *Chualas le Sonnmor air Cluan-fhear,*] Son-mor, *tall handsome man.* He was the father of Borbar-duthul, chief of Atha, and grandfather to Cathmor himself. Cluan-er, *man of the field.* This chief was killed in battle by Cormac Mac-cona, king of Ireland, the father of Ros-crana, the first wife of Fingal. The story is alluded to in some ancient poems.

P. 474. v. 224. *Suil-aluinn*] Suil-alluin, *beautiful eye;* the wife of Son-mor.

P, 176. v. 254. *Na chruaidh ghluais an righ gun dàil;* &c.] To avoid multiplying notes, I shall give here the signification of the names of the stars engraved on the shield. Cean-mathan, *head of the bear.* Caol-dearrsa, *slant and sharp beam.* Ul-oiche, *ruler of night.* Cathlin, *beam of the wave.* Reul-dùbhra, *star of the twilight.* Beur-thein, *fire of the hill.* Ton-thena *meteor of the waves.* These etymologies, excepting that of Cean-mathan, are pretty exact. Of it I am not so certain; for it is not very probable, that the Fir-bolg had distinguished a constellation, so very early as the days of Larthon, by the name of the bear.

P. 178. v. 278. *Lear-thonn, céann-feadhna nam Bolg*
An ceud fhear a shiubhail air gaoith.] *To travel on the winds*, a poetical expression for sailing. Larthonn is compounded of *Lear*, sea, and *tonn*, wave. This name was given to the chief of the first colony of the Fir-bolg, who settled in Ireland, on account of his knowledge in navigation. A part of an old poem is still extant, concerning this hero. It abounds with those romantic fables of giants and magicians, which distinguished the compositions of the less ancient bards. The descriptions contained in it are ingenious, and proportionable to the magnitude of the persons introduced; but, being unnatural, they are insipid and tedious. Had the bard kept within the bounds of probability, his genius was far from being contemptible. The exordium of his poem is not destitute of merit; but it is the only part of it, that I think worthy of being presented to the reader.

" Who first sent the black ship, through ocean, like a whale through

the bursting of foam? Look, from thy darkness, on Cronath, Ossian of the harps of old! Send thy light on the blue-rolling waters, that I may behold the king. I see him dark in his own shell of oak! sea-tossed Larthon, thy soul is strong. It is careless as the wind of thy sails; as the wave that rolls by thy side. But the silent green isle is before thee, with its sons, who are tall as woody Lumon; Lumon which sends from its top a thousand streams, white-wandering down its sides."

It may, perhaps, be for the credit of this bard, to translate no more of this poem, for the continuation of his description of the Irish giants betrays his want of judgment.

P. 180. v. 323. *Lumon, talamh nan sruth,*] Lumon was a hill, in Inis-huna, near the residence of Sul-malla. This episode has an immediate connection with what is said of Larthon in the description of Cathmor's shield.

P. 184. v. 369. *Thog Lear-thonn talla Shàmhla.*] Shamhla, *apparitions,* so called from the vision of Larthon concerning his posterity.

P. 184. v. 374. *Flathal.*] Flathal, *heavenly, exquisitely beautiful.* She was the wife of Larthon.

DUAN VIII.

P. 200. v. 86. *An Sin tha òg nan ciabh donn*
Mac Chairbre nan rosg gorm, &c.] The youth here mentioned was Fearait-artho, son of Cairbre Mac-Cormac, king of Ireland. He was the only one remaining of the race of Conar, the son of Trenmor, the first Irish monarch, according to Ossian. In order to make this passage thoroughly understood, it may not be improper to recapitulate some part of what has been said in preceding notes. Upon the death of Conar the son of Trenmor, his son Cormac succeeded on the Irish throne. Cormac reigned long. His children were, Cairbar, who succeeded him; and Ros-crana, the first wife of Fingal. Cairbar, long before the death of his father Cormac, had taken to wife Bos-gala, the daughter of Colgar, one of the most powerful chiefs in Connaught, and had by her Artho, afterwards king of Ireland. Soon after Artho arrived at man's estate, his mother Bos-gala died, and Cairbar married

Beltanno, the daughter of Conachar of Ullin, who brought him a son, whom he called Ferad-artho, i. e. *a man in the place of Artho.* The occasion of the name was this: Artho, when his brother was born, was absent, on an expedition, in the south of Ireland. A false report was brought to his father that he was killed. *Cairbar*, to use the words of a poem on the subject, *darkened for his fair-haired son. He turned to the young beam of light, the son of Baltanno of Conachar. Thou shalt be, Ferad-artho, he said, a fire before thy race.* Cairbar soon after died, nor did Artho long survive him. Artho was succeeded, in the Irish throne, by his son Cormac, who, in his minority, was murdered by Cairbar, the son of Borbar-dùthul. Ferad-artho, says tradition, was very young, when the expedition of Fingal, to settle him on the throne of Ireland, happened. During the short reign of young Cormac, Ferad-artho lived at the royal residence of Temora. Upon the murder of the king, Condan, the bard, conveyed Ferad-artho, privately, to the cave of Cluna, behind the mountain Crommal, in Ulster, where they both lived concealed, during the usurpation of the family of Atha. A late bard has delivered the whole history, in a poem just now in my possession. It has little merit, if we except the scene between Ferad-artho and the messengers of Fingal, upon their arrival, in the valley of Cluna. After hearing of the great actions of Fingal, the young prince proposes the following questions concerning him to Gaul and Dermid: "Is the king tall as the rock of my cave? Is his spear a fir of Cluna? Is he a rough-winged blast on the mountain, which takes the green oak by the head, and tears it from its hill? Glitters Lubar within his stride, when he sends his stately steps along. Nor is he tall, said Gaul, as that rock: nor glitter streams within his strides, but his soul is a mighty flood, like the strength of Ullin's seas."

P. 204. v. 141. *Biodh cuimhne air gaisgich an sith*, &c.] Malvina is supposed to speak the following soliloquy:

"Malvina is like the bow of the shower, in the secret valley of streams; it is bright, but the drops of heaven are rolling on its blended light. They say that I am fair within my locks, but on my brightness is the wandering of tears. Darkness flies over my soul, as the dusky wave of the breeze along the grass of Lutha. Yet have not the roes failed me, when I moved between the hills. Pleasant, beneath my white hand, arose the sound of harps. What then, daughter

of Lutha, travels over thy soul, like the dreary path of a ghost along the nightly beam? Should the young warrior fall in the roar of his troubled fields! Young virgins of Lutha arise, call back the wandering thoughts of Malvina. Awake the voice of the harp along my echoing vale. Then shall my soul come forth, like a light from the gates of the morn, when clouds are rolled around them with their sides.

"Dweller of my thoughts, by night, whose form ascends in troubled fields, why dost thou stir up my soul, thou far-distant son of the king? Is that the ship of my love, its dark course through the ridges of ocean? How art thou so sudden, Oscar, from the heath of shields?"

The rest of this poem consists of a dialogue between Ullin and Malvina, wherein the distress of the latter is carried to the highest pitch.

P. 208. v. 202. *Leum e air a shleagh thar Lubar,*
Is bhuail gu cùl a mhor sgiath.] The Irish compositions concerning Fingal invariably speak of him as a giant. Of these Hibernian poems there are now many in my hands. From the language, and allusions to the times in which they were written, I should fix the date of their composition in the fifteenth and sixteenth centuries. In some passages, the poetry is far from wanting merit, but the fable is unnatural, and the whole conduct of the pieces injudicious. I shall give one instance of the extravagant fictions of the Irish bards, in a poem which they most unjustly ascribe to Ossian. The story of it is this: Ireland being threatened with an invasion from some part of Scandinavia, Fingal sent Ossian, Oscar, and Ca-olt, to watch the bay, in which, it was expected, the enemy was to land. Oscar, unluckily, fell asleep before the Scandinavians appeared; and, great as he was, says the Irish bard, he had one bad property, that no less could waken him, before his time, than cutting off one of his fingers, or throwing a great stone against his head; and it was dangerous to come near him on those occasions, till he had recovered himself, and was fully awake. Ca-olt, who was employed by Ossian to waken his son, made choice of throwing the stone against his head, as the least dangerous expedient. The stone, rebounding from the hero's head, shook, as it rolled along, the hill for three miles round. Oscar rose in rage, fought bravely, and singly vanquished a wing of the enemy's army. Thus

the bard goes on, till Fingal put an end to the war, by the total rout of the Scandinavians. Puerile, and even despicable, as these fictions are, yet Keating and O'Flaherty have no better authority than the poems which contain them, for all that they write concerning Fion Mac-comnal, and the pretended militia of Ireland.

P. 212. v. 254. *Tuitidh deoir o Thlàthmhìn san talla*] Tla-min, *mildly, soft.* The loves of Clonar and Tlamin were rendered famous in the north, by a fragment of a lyric poem. It is a dialogue between Clonar and Tlamin. She begins with a soliloquy, which he overhears.

TLAMIN. "Clonar, son of Conglas of I-mor, young hunter of dun-sided roes! where art thou laid, amidst rushes, beneath the passing wing of the breeze? I behold thee, my love, in the plain of thy own dark streams! The clung thorn is rolled by the wind, and rustles along his shield. Bright in his locks he lies: the thoughts of his dreams fly, darkening, over his face. Thou thinkest of the battles of Ossian, young son of the echoing isle!

"Half hid, in the grove, I sit down. Fly back, ye mists of the hill! Why should ye hide her love from the blue eyes of Tlamin of harps?

CLONAR. "As the spirit, seen in a dream, flies off from our opening eyes, we think we behold his bright path between the closing hills; so fled the daughter of Clun-gal from the sight of Clonar of shields. Arise from the gathering of trees; blue-eyed Tlamin, arise!

TLAMIN. "I turn me away from his steps. Why should he know of my love? My white breast is heaving over sighs, as foam on the dark course of streams. But he passes away in his arms! Son of Conglas, my soul is sad.

CLONAR. "It was the shield of Fingal! the voice of kings from Selma of harps; my path is towards green Erin. Arise, fair light, from thy shades. Come to the field of my soul; there is the spreading of hosts. Arise on Clonar's troubled soul, young daughter of the blue-shielded Clungal."

Clungal was the chief of Imor, one of the Hebrides.

P. 214. v. 288. *C' ait' am bheil na gaisgich treun?*] Fingal and Cathmor. The conduct here is perhaps proper. The numerous descriptions of single combats have already exhausted the subject. Nothing new, nor adequate to our high idea of the kings, can be said. *A column of mist* is thrown over the whole, and the combat is left to the imagination of the reader. Poets have almost universally failed in their descriptions

of this sort. Not all the strength of Homer could sustain, with dignity, the *minutiæ* of a single combat. The throwing of a spear, and the braying of a shield, as some of our poets most elegantly express it, convey no magnificent, though they are striking ideas. Our imagination stretches beyond, and, consequently, despises the description. It were, therefore, well for some poets, in my opinion (though it is, perhaps, somewhat singular), to have, sometimes, thrown *mist* over their single combats.

P. 216. v. 320. *Is eòlas dùnadh lot dhomh fèin*, &c.] Fingal is very much celebrated, in tradition, for his knowledge in the virtues of herbs. The Irish poems, concerning him, often represent him curing the wounds which his chiefs received in battle. They fable concerning him, that he was in possession of a cup, containing the essence of herbs, which instantaneously healed wounds. The knowledge of curing the wounded was, till of late, universal among the Highlanders. We hear of no other disorder, which required the skill of physic. The wholesomeness of the climate, and an active life, spent in hunting, excluded diseases.

P. 218. v. 333. *Anns an àite sin fein, a threin,*
Chuala mi ceuma nan daimh, &c.] Cathmor reflects, with pleasure, even in his last moments, on the relief he had afforded to strangers. The very tread of their feet was pleasant in his ear. His hospitality was not passed unnoticed by the bards; for, with them, it became a proverb, when they described the hospitable disposition of an hero, *that he was like Cathmor of Atha, the friend of strangers.* It will seem strange, that in all the Irish poems, there is no mention made of Cathmor. This must be attributed to the revolutions and domestic confusions which happened in that island, and utterly cut off all the real traditions concerning so ancient a period. All that we have related of the state of Ireland before the fifth century is of late invention, and the work of ill-informed senachies and injudicious bards.

P. 220. v. 378. *Tach'ridh mo shinns're mise thall*, &c.] The Celtic nations had some idea of rewards, and perhaps of punishments, after death. Those who behaved, in life, with bravery and virtue, were received, with joy, to the airy halls of their fathers; but *the dark in soul*, to use the expression of the poet, were spurned away *from the habitation of heroes, to wander on all the winds.* Another opinion, which prevailed in those times, tended not a little to make individuals emulous to excel one another in martial achievements. It was thought, that, *in the hall*

of clouds, every one had a seat raised above others, in proportion as he excelled them, in valour, when he lived.

P. 222. v. 401. *Fo chloich dh' àdhlaic triath a lann*

'S glan chopan o shlios a sgeithe, &c.] There are some stones still to be seen in the north, which were erected as memorials of some remarkable transactions between the ancient chiefs. There are generally found, beneath them, some pieces of arms, and a bit of half-burnt wood. The cause of placing the last there, is not mentioned in tradition.

P. 224. v. 431. *Bha sgaoile brataich mhoir nan sluagh*

A' taomadh air fuar ghaoith nam beann, &c.] The erecting of his standard on the bank of Lubar, was the signal which Fingal, in the beginning of the book, promised to give to the chiefs, who went to conduct Ferad-artho to the army, should he himself prevail in battle. This standard here is called the *sun-beam*. The reason of this appellation, I gave in my notes on the poem intitled Fingal.

P. 226. v. 448. *Liath thall aig còinich chaoin nan còs*

Chrom Claonmhal a cheann's è fo aois,] The scene is changed to the valley of Lona, whither Sul-malla had been sent, by Cathmor, before the battle. Clonmal, an aged bard, or rather druid, as he seems here to be endued with a prescience of events, had long dwelt there in a cave. This scene is calculated to throw a melancholy gloom over the mind.

P. 226. v. 465. *Ann a dheireadh thig an righ corr*] Cathmor had promised, in the seventh book, to come to the cave of Clonmal, after the battle was over.

P. 230. v. 494. *Na biodh cuimhn' air a bròn gu thrian*

Chaitheas anam na h-aoise gu barr.] Tradition relates, that Ossian, the next day after the decisive battle between Fingal and Cathmor, went to find out Sul-malla, in the valley of Lona. His address to her follows:

"Awake, thou daughter of Conmor, from the fern-skirted cavern of Lona. Awake, thou sun-beam in deserts; warriors one day must fail. They move forth, like terrible lights; but, often, their cloud is near. Go to the valley of streams, to the wandering of herds, on Lumon; there dwells, in his lazy mist, the man of many days. But he is unknown, Sul-malla, like the thistle of the rocks of roes; it shakes its grey beard in the wind, and falls unseen of our eyes. Not such are the

kings of men, their departure is a meteor of fire, which pours its red course from the desert, over the bosom of night.

"He is mixed with the warriors of old, those fires that have hid their heads. At times shall they come forth in song. Not forgot has the warrior failed. He has not seen, Sul-malla, the fall of a beam of his own: no fair-haired son in his blood, young troubler of the field. I am lonely, young branch of Lumon, I may hear the voice of the feeble, when my strength shall have failed in years, for young Oscar has ceased on his field."—* * * *

Sul-malla returned to her own country. She makes a considerable figure in another poem; her behaviour in that piece, accounts for that partial regard with which the poet ought to speak of her throughout Temora.

P. 232. v. 526. *Bha aomadh nan sluagh ris an treun*
Ri guth an tìr fein thar na stuaidh.] Before I finish my notes, it may not be altogether improper to obviate an objection, which may be made to the credibility of the story of Temora. It may be asked, whether it is probable, that Fingal could perform such actions as are ascribed to him in this book, at an age when his grandson, Oscar, had acquired so much reputation in arms. To this it may be answered, that Fingal was but very young (Book IV.) when he took to wife Roscrana, who soon after became the mother of Ossian. Ossian was also extremely young when he married Ever-allin, the mother of Oscar. Tradition relates, that Fingal was but eighteen years old at the birth of his son Ossian; and that Ossian was much about the same age, when Oscar, his son, was born. Oscar perhaps might be about twenty, when he was killed in the battle of Gabhra (Book I.); so the age of Fingal, when the decisive battle was fought between him and Cathmor, was just fifty-six years. In those times of activity and health, the natural strength and vigour of a man was little abated, at such an age; so that there is nothing improbable in the actions of Fingal, as related in this book.

NOTES TO CONLAOCH AND CUTHONA.

P. 244. v. 50. *CUTHONN a' caoidh fada shuas.*] Cuthonn was the daughter of Rumar whom Toscar had carried away by force. Cuthonn signifies the mournful sound of the waves; a poetical name, given her on account of her mourning to the sound of the waves; her name in tradition is Gorm-huil, *the blue-eyed maid.*

P. 244. v. 59. *Chunnaic mi, Fherguith gun bheùd,*
An taibhs' dona bha bhreun o'n oiche;] It was long thought, in the north of Scotland, that storms were raised by the ghosts of the deceased. This notion is still entertained by the vulgar; for they think that whirlwinds, and sudden squalls of wind, are occasioned by spirits, who transport themselves, in that manner, from one place to another.

P. 246. v. 69. *Mor Ronnan.*] Maronnan was the brother of Toscar.

P. 246. v. 74. *Selma.*] Selmath, *beautiful to behold*, the name of Toscar's residence, on the coast of Ulster, near the mountain Cromla.

P. 244. v. 76. *Ithonn.*] Ithonn is compounded of *I*, an island, and *tonn*, a wave, the island of waves, one of the uninhabited western isles, probably the island of Tiree.

P. 252, v. 145. *Tighcaol.*] Tigh-caol, or caol tigh, the narrow house, so often mentioned in the poems of Ossian, signifies the grave.

P. 252. v. 160. *Sheall a mhathair air a sgiath air balla*
A's bha snamh na fald'g a còir.] It was the opinion of the times, that the arms left by the heroes at home, became bloody the very instant their owners were killed, though at ever so great a distance.

A

TRANSLATION

(FROM THE ITALIAN)

OF THE

ABBÉ CESAROTTI'S

HISTORICAL AND CRITICAL DISSERTATION,

Respecting the Controversy on the Authenticity of

OSSIAN'S POEMS,

BY JOHN M'ARTHUR, LL. D.

ONE OF THE COMMITTEE OF THE HIGHLAND SOCIETY OF LONDON,
APPOINTED TO SUPERINTEND THE PUBLICATION OF
OSSIAN IN THE ORIGINAL GAELIC.

With Notes and Observations by the Translator.

TRANSLATION

OF THE

ABBÉ CESAROTTI'S

HISTORICAL AND CRITICAL DISSERTATION.*

THE appearance of Ossian's poems was a phenomenon so unexpected and extraordinary, that it is not surprising, they should have excited, during even a period of enthusiasm, doubts and astonishment. In a country scarcely known to history, mountainous, difficult of access, and almost constantly shaded with mists; in a state of society the most unpolished, wretched, and barbarous; without trade, without learning, without arts and sciences; how could such a transcendent genius arise, who may be said to dispute the palm with the most celebrated poets of the most civilized nations; and with those even, who for so many ages have been considered the models of the art? This novelty was too much at variance with the generally received opinion to be implicity believed without controversy.

Was there truly an Ossian? Was he really the author of the poems which have been published under his name? Can this be a spurious work? But when?—How?—By whom?—These are questions that for a length of time have agitated and divided public

* See Note A, at the end of the Dissertation.

opinion in England; while Europe regarded with veneration this surprising phenomenon. These are doubts too which have existed among the literati and critics; doubts which, although they may appear to be considerably diminished, still exist in the minds of many learned persons.

Whatever may be the opinion adopted, it is certain, that either side present various embarrassing difficulties, and may cause the most strenuous advocates to waver.

Doctor Blair, a celebrated professor of rhetoric and belles-lettres in the University of Edinburgh, in his excellent Dissertation, published at the end of the second volume of Ossian, examining the character of the poems, entertains not the smallest doubt of their authenticity. "The compositions of Ossian," Dr. Blair observes, "are so strongly marked with characters of antiquity, that, although there were no external proof to support that antiquity, hardly any reader of judgment and taste could hesitate in referring them to a very remote æra. There are four stages through which men successively pass in the progress of society. The first and earliest is the life of hunters; pasturage succeeds to this, as the ideas of property begin to take root; next, agriculture; and lastly, commerce. Throughout Ossian's poems, we plainly find ourselves in the first of those periods of society; during which hunting was the chief employment of men, and the principal method of their procuring subsistence. Pasturage was not indeed wholly unknown, for we hear of dividing the herd in the case of a divorce: but the allusions to

herds and cattle are not many; and of agriculture we find no traces. No cities appear to have been built, in the territories of Fingal. No arts are mentioned, except those of navigation and of working in iron. Every thing presents to us the most simple and unimproved manners. At their feasts, the heroes prepared their own repast; they sat round the light of the burning oak; the wind lifted their locks, and whistled through their open halls. Whatever was beyond the necessaries of life was known to them only as the spoil of the Roman province! The picture of the social state of this people is consistent from the beginning to the end, in all the poems of Ossian."—No modern allusion ever drops from the poet; but every where the same aspect of rude and savage nature appears; a country wholly uncultivated, thinly inhabited, and recently peopled.

"The circle of ideas and transactions," continues Dr. Blair, "is no wider than suits such an age. Valour and bodily strength are the admired qualities. The heroes show refinement of sentiment indeed on several occasions, but none of manners. They speak of their past actions with freedom, and sing their own praise. A rape, a private insult, was the cause of war among their tribes. They had no expedient for giving the military alarms, but striking a shield, or raising a loud cry. Of military discipline or skill they appear to have been entirely destitute.

"The manner of poetical composition bears all the marks of the greatest antiquity. No artful transitions, nor full and extended connection of parts, such as we find among the poets of later times, when

order and regularity of composition were more studied and known; but a style always rapid and vehement, in narration concise even to abruptness, and leaving several circumstances to be supplied by the reader's imagination. The language has all the figurative cast, which, partly a glowing and undisciplined imagination, partly the sterility of language, and the want of proper terms, have always introduced into the early speech of nations; and, in several respects, it carries a remarkable resemblance to the style of the Old Testament. It deserves particular notice, as one of the most genuine and decisive characters of antiquity, that very few general terms, or abstract ideas, are to be met with in the whole collection of Ossian's poems. The ideas of men, at first, were all *particular*. They had not words to express general conceptions. These were the consequence of more profound reflection, and longer acquaintance with the arts of thought and of speech. Ossian accordingly never expresses himself in the abstract. His ideas extended little farther than the objects he saw round him. Even a mountain, a sea, or a lake, which he has occasion to mention, though only in a simile, are for the most part particularized; it is the *hill of Cromla*, *the storm of the sea of Malmor*, or *the reeds of the lake of Lego*.—All these are marks so undoubted, and some of them too so nice and delicate, of the most early times, as to put the high antiquity of these poems out of question. Especially when we consider, that if there had been any imposture in this case, it must have been contrived and executed in the Highlands of Scotland, two or three

centuries ago; as up to that period, both by manuscripts, and by the testimony of a multitude of living witnesses, concerning the uncontrovertible tradition of these poems, they can clearly be traced. To suppose that two or three hundred years ago, when we well know the Highlands to have been in a state of gross ignorance and barbarity, there should have arisen in that country a poet, of such exquisite genius, and of such deep knowledge of mankind and of history, as to divest himself of the ideas and manners of his own age, and to give us a just and natural picture of a state of society *ancienter* by a thousand years; one, who could support this counterfeited antiquity through such a large collection of poems, without the least inconsistency; and who, possessed of all this genius and art, had, at the same time, the self-denial of concealing himself, and of ascribing his own works to an antiquated bard, without the imposture being detected; is a supposition that transcends all credibility.

"Another circumstance of the greatest weight against this hypothesis is, the total absence of religious ideas from this work; for which the translator has, in his preface, given a very probable account, on the footing of its being the work of Ossian. The druidical superstition was, in the days of Ossian, on the point of its final extinction; and the Christian faith was not yet established in those climates. But had it been the work of one, to whom the ideas of Christianity were familiar from his infancy; and who had superadded to them also the bigotted superstition of a dark age and country; it is impossible, but in

some passage or other, the traces of them would have appeared."*

This sensible reasoning appears to be unanswerable. But although the argument, drawn from the ignorance and barbarity of the Highlanders in the fifteenth century, tends to prove that Ossian's poems, as ushered into the world, cannot be the production of a national poet of that era; it does not prove the impossibility of their being an ingenious forgery of a more modern writer; for instance, Mr. Macpherson, availing himself of the fabulous traditions of the vulgar, and the notion of some rude ballads anciently popular, unknown, and unworthy to be noticed by the civilized part of Great Britain, might have been pleased to exercise his genius in a new and fantastic style, by composing a collection of Caledonian poems, from the singular vanity and caprice of deceiving the public, by ascribing them to a *chimerical* bard, the son of a petty Highland prince equally *chimerical.*

Such is the opinion adopted by the opponents of the high antiquity and original character of those poems. But this opinion, if thoroughly examined, will appear still more improbable than the preceding one. What Dr. Blair says on the difficulty of supposing a poet capable of so totally divesting himself of the ideas and manners of his own age, as most perfectly to assume those of a very remote period, and at the same time to be possessed of so much self-denial as to renounce his own glory in favour of an unknown person, militates more strongly

* See Note B, at the end of the Dissertation.

against the supposition of a modern imposture, inasmuch as an Englishman of our age is superior to a Caledonian of the third century, with respect to ideas, scientific knowledge, and social arts. Were he even supposed to be a Caledonian poet of the fifteenth century, the glory the same Englishman might acquire from such an exquisite production of his genius, would be more flattering to him than any applause which a bard of three or four centuries back could thereby gain among his tribes within the narrow precincts of his mountains. The omission of all religious ideas is still more incomprehensible in this hypothesis. Every one knows the wonderful effect of religious machinery in poetry, the imposing decorations that it bestows, and the various aids which it furnishes to the poets in works of the imagination. Homer himself, and Virgil, great masters as they were, could not have spun out their poems, the one to twenty-four cantos, and the other to twelve, if Jupiter, Juno, Venus, and the other deities, had not been summoned to their aid, in prolonging and diversifying the action:—how then could it have occurred to the mind of a modern poet to renounce gratuitously his natural and legitimate right, and to deprive himself of those means which afford the most fertile source of variety, and of those wonderful aids which furnish the most brilliant ornaments of epic poetry? Besides, we ought to consider, that a people, without the appearance of religious worship, is a phenomenon repugnant to the generally received opinion; and that a poetical story, which delineates such a people, carries with it an air of improbability.

Would not then the composer of those poems by such omission, have been fearful of making his readers believe them the offspring of a capricious and disturbed imagination, wishing to sport with the credulity of the public, and to excite surprise by a singular extravagance of fancy? Whoever has for the first time heard of a Celtic poem, would surely expect the appearance of an *Esso*, a *Thentatus*, or such other divinity of the ancient Druids; and perhaps already fatigued with the eternal repetition of the Greek and Latin mythology, he might be prepared to receive with pleasure and curiosity the traditions of those romancers, their tales, theogonies, and allegories, probably like those of the *ancient Edda*, that he might reason upon and contrast them with those of the most renowned people. Wherefore then deceive the hopes and expectations of the public? Why should a mechanism, so interesting for its novelty, be rejected, in order to substitute another more aerial and fictitious? No good reason can be assigned; and hence, if we examine the peculiar character of Ossian's poems, it will be found that their beauties, as well as deformities, are equally repugnant to the supposition of modern imposture.

With what delicacy of sentiment, with what heroism of noble humanity, is the family of Fingal distinguished from all other heroes of ancient poetry; so as to give the most interesting and wonderful effect to those poems, and to constitute in my opinion the strongest presumption of their authenticity!

The quality of this species of poetry, according to

the commonly received opinion, is incompatible with a rude and savage state of society. Be it reason or prejudice, we are not disposed to believe, that the most exquisite refinement of sentiment can be reconciled to a total want of cultivation in the understanding, and to a life constantly devoted to war and hunting. We might have expected from a Caledonian bard an *Achilles*, or a *Diomedes;* but that a Fingal, or an Ossian, should have appeared, like two idols, conceived in the fancy of a philosophical poet, or of a virtuous and enlightened mind, who, desirous to realize the conception of his imagination, had given up his thoughts more to the beautiful and sublime than to the credible, is what we had no right to expect.

With what hope, therefore, of being believed could the fabricator of Ossian have thought of repairing to the rocky cliffs of Caledonia, and there, where eternal mists prevail, to fix the seat of virtue, creating a family of heroes, capable of putting to the blush, not only the heroes of Homer, but those even of the cultivated, learned, and refined Virgil? But those heroes, it will be said, according to the hypothesis of the Ossianists, were real characters. I answer in the words of an ancient author, that nature in a moral, as well as in a physical sense, often produces truths very improbable; but he, who invents a story, and wishes it to be credited, does not scrupulously search after the real truth, but what is probable, or an approximation to the truth.

The principle, which indicates the defects of Ossian, is different, and induces us not to adopt the opinion, that he is only a fictitious name.

That a modern author, wishing to counterfeit an ancient, may mingle his style with those whimsical singularities, which characterize the supposed age, is an artifice not at all extraordinary; and, if an author did not avail himself of such aid, his aim would be lost. But to carry such an idea beyond all reasonable bounds, and that idly too, and without compulsion, is not to be easily believed by those who have any knowledge of the nature of self-love. Had the supposed author, in his tragical narrations, used a style less concise and abrupt, and divested it of those accessories, which might have rendered the narrations more natural and probable; had his adventures been somewhat less romantic and uniform; the old men not all blind; the sudden deaths not so frequent and common: had the number of his comparisons been reduced to one third: had, in fine, the winds, mists, and torrents, not been resorted to so often to embarrass his subject, overwhelming it with useless, and sometimes with unseasonable circumstances: had the author been more moderate in all those points, Ossian, I say, with the essential colouring of his style, would have appeared neither less original nor less ancient. It was extremely easy for a modern poet to guard himself against the excess of these modes, which indeed he ought to have done, to avoid incurring the animadversions of many fastidious readers of the present age, distracting their attention by a perusal of them, opening a field to derisions and parodies, and bringing on the author, that worst of enemies to all books, ridicule. It is certain, that Ossian's virtues are so

eminent and sublime, that they more than compensate for all his foibles. It is also true, that to be alive to those virtues, it is necessary to have an energetic mind: but to feel his defects, it is sufficient to have our ears open; and it is easier to find a hundred hearers than one great energetic soul. It may be said, that the author, mindful only to obtain his end, was indifferent about the risk, because, in every way, the censure would be solely directed against his bard. But let the wish of obtaining credit for his imposture be what it may, there can be no doubt that he was eager to enjoy in secret the pleasure of hearing himself praised, under the borrowed name of Ossian. For there is no author of an anonymous book, who would willingly and freely risk the censure and contempt of the public, were he even positively certain of remaining unknown.

In this place, I may be permitted to ask a question, which appears to me of some importance. Would a poet, who, under the mask of Ossian, and in a style apparently exotic, conscious of his powers to make himself admired as a genius, have not in the first instance produced, in his natural language, some luminous specimens of his superior talents in poetry? Would not fame then have praised him throughout all civilized Europe, as one of the most melodious swans of the Thames, the rival of Pope and Milton? Were Mr. Macpherson's abilities of the cast alluded to? Could he be compared to either of those great poets? I know not. But supposing, that he or any other person were ambitious of trying the strength of his own genius in this extraordinary manner, and that to

ascertain the nature and extent of his own abilities, he should give himself out for Ossian, would it not have been wise to try the opinion of the public with one or two essays, without exhausting the whole store of his poetical talents, by so long a series of Gaelic poems, thus causing a perpetual violence to his genius and self-love by not letting himself be known; as if he had been desirous to renew spontaneously the example of the man in the iron mask?* Let us moreover remark, that, in admitting, for argument's sake, the supposition of a modern imposture, the impostors are two instead of one: namely, Macpherson and Smith. We must then persuade ourselves, that in our time two wonderful men have arisen, similar in ideas, in poetical merit, in skill of disguising themselves so perfectly under a borrowed name, and another age; who, in the heroism of an extravagant modesty, had the obstinacy of sustaining to the last moments of their lives their imposture. Mr. Macpherson died quite impenitent, and without any confession respecting this matter; and Mr. Smith, although a minister, does not seem disposed to confess his sin.† Let us consider all this, and then we can decide, whether it be more difficult to conceive the existence of Ossian, or the reality of a moral phœnomenon so prodigious and unexampled. With all this reasoning, however, I do not pretend to decide that Ossian was a poet of the third century, but only to prove the improbability of his being an author of our age.

* See Note C, at the end of the Dissertation.

† See Note D, at the end of the Dissertation.

But all we have hitherto said is nothing but argument; questions of fact ought to be decided by proofs of fact. On this head, therefore, the controversy concerning the Gaelic poems exclusively belongs to the jurisdiction of the British critics. And, with a view that the Italian readers may be enabled to form a just judgment, it is proper they should be made acquainted with all the most important allegations advanced by the supporters of either party. It would take up too much of the reader's time to enumerate all the writings which have appeared in England concerning this famous controversy, agitated on both sides with warmth and acrimony. It will therefore suffice to give an account of those writers, who more steadily, and with greater precision, have reasoned on this subject.

The most respectable among the critics of Great Britain, who declared himself against the authenticity of Ossian's poems, and who for a while had the scale of public opinion balanced in his favour, was JOHNSON, a learned writer of high and deserved celebrity. Residing in London, but of Scotch extraction, he undertook a tour to the Western Islands of Scotland, which in the year 1775 he published His subject led him naturally to speak of the dispute concerning the authenticity of Ossian, which had already kindled party discussions. The result of his researches induced him to deny positively the originality of those poems. He began to oppose the possibility of the fact, before he opposed the fact itself.

First, he frankly declares that he has not the least knowledge of the *Erse* language, or Caledonian

dialect,* and that he can only speak of it by what he has heard; which confession is by no means favourable to impress the readers with a predilection on his side, or to induce them to acquiesce implicitly in his judgment. Nevertheless, he takes upon himself to assert, "that this language is but a rude speech of a barbarous people, who had few thoughts to express, and were content, as they conceived grossly, to be grossly understood; that the *Erse* never was a written language; and that the sounds of the *Highlanders* were never expressed by letters, till some little books of piety were translated, and a metrical version of the *Psalms* was made by the synod of Argyle." It is worth while to attend to his reflections. "When a language," says he, "begins to teem with books, it is tending to refinement; as those, who undertake to teach others, must have undergone some labour in improving themselves, they set a proportionate value on their own thoughts, and wish to enforce them by efficacious expressions; speech becomes embodied and permanent; different modes and phrases are compared, and the best obtains an establishment. By degrees, one age improves upon another. Exactness is first obtained, and afterwards elegance. But diction, merely vocal, is always in its childhood. As no man leaves his eloquence behind him, the new generations have all to learn. There may possibly be books without a polished

* For the instruction of our readers we may observe, that the idiom or dialect of the Highlanders, by various ancient and modern writers, is promiscuously called Caledonian, Celtic, Earse, Erse, Galic, Gaelic, and Caelic. CESARQTTI.

language, but there can be no polished language without books.

"That the bards could not read more than the rest of their countrymen, it is reasonable to suppose; because, if they had read, they could probably have written; and how high their compositions may reasonably be rated, an inquirer may best judge by considering what stores of imagery, what principles of ratiocination, what comprehension of knowledge, and what delicacy of elocution he has known any man attain who cannot read. The bard was a barbarian among barbarians, who, knowing nothing himself, lived with others that knew no more. All that has been done for the instruction of the *Highlanders*, the antipathy between their language and literature still continues; and no man that has learned only *Erse*, is at this time able to read.

"The *Erse* has many dialects, and the words used in some islands are not always known in others. Where the whole language is colloquial, he, that has only one part, never gets the rest, as he cannot get it but by change of residence. In a written speech nothing, that is not very short, is transmitted from one generation to another. Few have opportunities of hearing a long composition often enough to learn it, or have inclination to repeat it so often as is necessary to retain it; and what is once forgotten is lost for ever."

These general reflections shew the sagacity of the English critic, and have some appearance of truth. But there is an answer of fact that weakens, if not destroys, their strength. The *Greek* language, before

Homer, was not written more than the *Erse;* nevertheless, every one knows how regular, elegant, rich, harmonious, and flexible Homer's works are. The learned and ingenious Merian carried the opinion of Woord so far, as clearly to demonstrate, that Homer himself was ignorant of letters. If so, the Iliad and the Odyssey were neither written nor copied, but learned by heart; nor were they collected from MSS. but from the mouth of the poet. Notwithstanding their enormous length, there was some one, or perhaps there were many, who loaded their memory with this heavy deposit, and, by the aids of their retentive faculties, transmitted them to posterity. It is well known, that this faculty was highly cultivated by the druids, and by the bards their ministers, and was subject to a long and methodical discipline. By these means the ancient poems were grafted on the mind deeper than by reading. The head of a studious bard became a portable poetical library, and every one of them had before his eyes the expressions and manners of the most celebrated bards, and was in this manner possessed of the means of imitating, rectifying, and increasing their poems; rendering more regular and perfect their poetical language, which, although spoken, was not the same as that used by the rabble.* But be this as it may, Johnson boldly affirms, that "there cannot be recovered in the *Erse* language, five hundred lines of which there is any evidence to prove them a hundred years old."

Nor seems he disposed to rely at all on any

* See Note E, at the end of the Dissertation.

thing to be derived from inquiries and investigations made in those regions. "They are not," says he, "much accustomed to be interrogated by others; and seem never to have thought upon interrogating themselves; so that if they do not know what they tell to be true, they likewise do not distinctly perceive it to be false. Therefore, their answer to the second question was commonly such as nullified the answer to the first. We heard of manuscripts that were, or had been, in the hands of somebody's father or grandfather, but at last we had no reason to believe they were other than Irish, but never any Erse manuscripts were to be found in the Highlands."

From general propositions the critic descends to particular assertions, and by directly attacking Macpherson, maintains that the original of Ossian's poems cannot be shown by him, nor any one else; and treats the editor as a barefaced impostor, who dares to insult the public with unexampled impudence and falsehood. "The editor, or author," says he, "never could shew the original, nor can it be shewn by any other; to revenge reasonable incredulity, by refusing evidence, is a degree of insolence with which the world is not yet acquainted; and stubborn audacity is the last refuge of guilt. It would be easy to show it, if he had it; but whence could it be had? It is too long to be remembered, and the language formerly had nothing written. He has doubtless inserted names that circulate in popular stories, and may have translated some wandering ballads, if any can be found; and the names and some of the

images being recollected, make an inaccurate author imagine, by the help of *Caledonian* bigotry, that he has formerly heard the whole."

He adds, "I asked a very learned minister in *Sky*, who had used all arts to make me believe the genuineness of the book, whether at last he believed it himself? but he would not answer. He wished me to be deceived, for the honour of his country; but would not directly and formally deceive me.

"It is said, that some men of integrity profess to have heard parts of it, but they all heard them when they were boys; and it was never said that any of them could recite six lines. They remember names, and perhaps some proverbial sentiments; and having no distinct ideas, coin a resemblance without an original. The 'persuasion of the *Scots*, however, is far from universal; and in a question so capable of proof, why should doubt be suffered to continue?"

The rude and vigorous attack of Johnson, drew upon this celebrated author, from more than one zealous Caledonian, some acrimonious answers; which manifested rather a violent irritability of patriotism, than clear and sober reasoning. Macpherson on his part, in order to put an end to the question, replied in the most simple and proper manner. He advertised in the papers, that the original manuscript of Ossian was deposited at Becket's the bookseller, and would be left there for some months, to satisfy the curiosity of the public. It is proper, however, to notice, that either the advertisement was not very

widely circulated, or that but few cared to see a manuscript, without having a knowledge of the language in which it was written. Besides, most people being prepossessed with the contrary opinion, and relying entirely on the authority of Johnson, thought it was useless to examine it any farther, since it seems that some doubts were still remaining, whether the original had been really deposited, and in what language it was written.

In spite, however, of the sentence of death pronounced by Johnson against all Gaelic or Erse manuscripts, a publication made its appearance in the year 1778, entitled *The Works of the Caledonian Bards*, containing various epic, elegiac, and pastoral compositions of other Highland bards different from those of Ossian, and translated into English prose by an author who did not then choose to put his name to them, but who afterwards was known to be a young Highlander, possessed of genius and understanding, and also thoroughly acquainted with the Gaelic, which was his vernacular language.* The name of the author here alluded to was John Clark. The poems that he translated, although ancient, are however, by his confession, far inferior to those previously published by Macpherson, and there are some pieces even to be found among them, which would not degrade Ossian himself.† Clark added to his translation a copious series of annotations, concerning the manners of the Caledonians, the Celtic language, and above all the disputes on the

* See Note F, at the end of Dissertation.

† See Note G, at the end of the Dissertation.

authenticity of Ossian's poems, which he strenuously supported; we shall have occasion hereafter to speak more fully concerning this author, and the arguments he so tenaciously urged in the cause. Macpherson found a more respectable colleague, and Ossian a more ponderous advocate for his legitimacy, in the person of John Smith, Minister of Killrandon.* In the year 1780, he published a work entitled *Gaelic Antiquities*, consisting of a history of the Druids, particularly of those of *Caledonia;* a dissertation on the authenticity of the poems of *Ossian*, and a collection of ancient poems translated from the Gaelic of *Ullin, Ossian, Oran*, &c. In addition to the arguments in favour of the authenticity of Ossian, formerly advanced by Lord Kaims, Dr. Blair, and Mr. Macpherson, he gives the explicit declaration of several respectable persons, who had repeatedly heard the songs of Ossian recited, and who bear testimony to have seen the originals of them; but the most convincing proof is, that, which forms the third part of his work. It consists of a collection of no less than fourteen Gaelic poems, translated by him into English, and far superior to those published by Clark, eleven of which are ascribed to Ossian himself, and the other three are said to be the composition of three of the most celebrated bards, coeval with Ossian, and who, united with him, formed, as may be termed, the golden age of the Caledonians.† Although all these poems have the same foundation and character of ideas and style, yet

* Now of Campbell-town in Argyleshire.

† See Note H, at the end of the Dissertation.

there is a sufficient diversity, to demonstrate that they are not counterfeited:

Facies non omnibus una,
Nec diversa tamen, qualem decet esse sororum.

To imitate Ossian to that degree, one must be another Ossian.* It might have been expected, that this new collection would have established, beyond the possibility of doubt, the authenticity of Ossian; but party disputes among learned men are neither less acrimonious, nor less obstinate, than those among politicians. Johnson had given a severe blow to the originality of the poems ascribed to the Scottish bard. William Shaw, his countryman, undertook to overturn the whole from its very foundation, in a little work published in 1781, entitled *An Inquiry into the Authenticity of the Poems ascribed to Ossian.*† Conversant in the Gaelic language, of which he published a dictionary, he seemed to be well qualified to decide such a controversy. Johnson had formerly asserted, that there was no possibility of finding a Scotchman, who did not love his country better than truth. Shaw pretends to belie the assertion; for the honour, says he, of his Caledonian vanity, he would have heartily wished Ossian to be a real being; but that the love of truth compelled him to confess, that Ossian is but a phantom. He undertakes to prove it with arguments of fact, and to confute point by point, all the arguments that were alleged in favour of the authenticity of Ossian. It had been said, ob-

* See Note I, at the end of the Dissertation.
† See Note K, at the end of the Dissertation.

serves Shaw, that the original manuscript would be exhibited in the shop of Mr. Becket, the bookseller; very well; no person has ever seen it. If with a view of imposing on the credulity of the public, it had been left, as announced, at Becket's, it could only be an Irish manuscript, but never that of Ossian, because the Erse dialect was never written, nor printed.

Macpherson, adds Shaw, instead of turning Gaelic into English, translated his own English into Gaelic; and such is the poem of Temora, which he gave as a specimen of the original, at the end of the second volume; in this he even shewed his ignorance of the orthography of that language. Ossian's mythology is an accumulation of those superstitions that prevailed in the Highlands in the fifteenth century, and which Macpherson affects to despise, although he acknowledged himself greatly indebted to them: for the spirits that swarm in his poems, are nothing less nor more than the common Highland idea of devils, that even now are thought the authors of storms.

According to the opinion of Mr. Shaw, it is very easy to pack together a variety of poetical ingredients as Mr. Clark has done, in order to deceive ignorant credulity. Clark himself is said to have owned afterwards to Shaw, that his work was imaginary and counterfeited. Smith asserts, that Macpherson was very ready to shew the originals to the best judges; Shaw absolutely denies this, and says, that whenever Macpherson was asked to do it, he always gave an evasive answer. Sometimes he said the manuscript was at his country-house, sometimes it

was in other people's hands, and at another time the key was lost, or that he would shew it the first opportunity.

Shaw undertook a journey to the Highlands of Scotland and to the Hebrides in 1778, on purpose to collect materials for his dictionary: he declares having made researches with the greatest assiduity, with a view to trace the poems of Ossian, but that all his labours proved unsuccessful: thus, while he was flattering himself with the hopes of being able to convert Johnson, he became himself a sceptic. He afterwards undertakes to examine minutely the arguments urged by Smith and Blair, in favour of the authenticity of Ossian, and endeavours to prove them weak and groundless. Among those Highlanders he questioned on the subject, some denied the fact, others equivocated; no one openly and fairly confirmed the fact. He freely challenged all those persons he named, to contradict him if they could.

In a signal and triumphant manner, he asserts he had silenced Mr. Macleod, Professor of the University of Glasgow, quoted by Smith, as a very proper person to examine and compare the original of Ossian, with Macpherson's translation. In a conversation that Shaw mentions to have had with him, Shaw challenged him, or any man, to point out only six lines of Ossian's original, offering to pay at the rate of two shillings and sixpence for each word. Macleod, he says, could neither repeat a single syllable, nor undertake to procure from Mr. Macpherson, although then in London, a single line. Another important evidence was, that Mr. Macnicol also, in

his remarks on Johnson's journey, vapouringly invited that critic to see a copious collection of MS. volumes, all in the Gaelic language and ancient characters, in the possession of Mr. Mackenzie, secretary to the Highland Society of London. Shaw, on his first receiving the intelligence, ran with eagerness to see them; but to his utmost surprise, he perceived them to be manuscripts written in the Irish dialect and character, containing nothing else but Irish or national genealogies. There is every reason, observes Shaw, to believe that these are the very manuscripts, which Mackenzie deposited at Becket's, to prop the imposture, and delude the public.

If we can believe Shaw, there was among the Scotch a conspiracy to defend Ossian's reputation, almost at the expense of every virtue. In proof of this, he did not hesitate to assert, that both Blair and Ferguson, those two celebrated Scotch authors, conspired together to deceive Doctor Percy regarding the subject of their idolized authenticity; and having, for this purpose, translated from Macpherson's English, a short poem, or fragment, into the Gaelic language, they caused it to be recited by a young Highlander, in the presence of Doctor Percy himself, as an original piece of Ossian. He also adds, that if we were not to suppose (which seems to be the opinion of a judicious and impartial journalist) this to be contrived for a mockery, it would prove that the Scottish enthusiasm was highly ridiculous, and carried to the extreme, in attempting to maintain what was known to be chimerical, and that

their disposition to any pious fraud is evident, in propagating the Ossianic belief.*

After this publication, Ossian appeared utterly undone. But why?

Mulciber in Trojam, pro Troja stabat Apollo.

Shaw, with all his boldness, had no great cause to triumph. It seems, that Macpherson did not trouble himself to answer so insolent and impudent an attack. A valiant champion, however, undertook to fight the battle for him, and returned Shaw, as they say, *tit for tat*. This was Clark himself, who, two years before, had published the *Works of the Caledonian Bards*. He represents Ossian's enemy in the most odious light, as a man unprincipled, selfish, revengeful, ungrateful towards his best friends, a flatterer of Johnson; and above all, an impostor, a barefaced slanderer, who was in perpetual contradiction with himself and truth. He evidently proves all this by facts, by authentic testimonies, by letters of the persons introduced in this learned controversy, and by comparing Shaw's own writings, and contrasting his former sentiments with those delivered in his inquiry.

Clark mentions, that Shaw had some years before proposed to him to print a general collection of all the Caledonian poems, and to publish them in fragments, or as popular ballads; giving in separate volumes the Gaelic text, and the English translation. He was angry with Macpherson, not because he had published the supposed poems, but because he

* See Note L, at the end of the Dissertation.

had mutilated them, or connected them together, in a way that appeared to him better than the originals, so as to give them an epic and regular form.* As to their authenticity, Clark confesses he never heard the poems of Fingal or Temora recited by any Highlander in the same arrangement in which Mr. Macpherson has published them; but he declares solemnly, that he frequently heard almost every passage in those two poems, recited by various persons with no more difference from the translation, than what the genius of the language required, and not near so much as there is between the different editions of those poems in the different parts of the Highlands.

All the facts quoted by Shaw are, in Clark's opinion, an accumulation of falsehood. He maintains, it is false, that the manuscripts, inspected by Shaw at Mackenzie's, were all Irish. He saw them many times, though always he only carelessly read a few words here and there; and on being asked by Mr. Mackenzie what he thought of them, he answered, that he believed they were the composition of the fifteenth century. It is false, continues Clark, that the manuscripts deposited at Becket's were Irish; still more false, that Macpherson refused to shew him the originals of Ossian. Shaw never asked him to shew them; for even if he had done it, Macpherson would not have been anxious to satisfy him, being well convinced of the ignorance and motives of the man.† He maintains also, that the collusion

* See Note M. at the end of the Dissertation.

† See Note N, at the end of the Dissertation.

between *Ferguson* and *Blair* to deceive Percy, as represented by Shaw, had no foundation in fact, as Ferguson complained highly of the calumny, and Shaw was compelled to retract it. And lastly, that the offer made to Professor Macleod, to pay on producing six original lines of Ossian at the rate of two shillings and sixpence for each word, was equally false. Macleod, in one of his letters to Clark, contradicts it flatly. In the same letter, he affirms that before Macpherson published his translation, he read to him and other friends the greatest part of those poems in Gaelic.* Clark, in the conclusion of his work, subdues his antagonist with his own weapons, by making comparisons between the sentiments contained in his first publication, called *Analysis of the Gaelic Language*, and those contained in his Inquiry into the Authenticity of Ossian. Clark calls this part of his answer "*Shaw* against *Shaw*," and convicts him of a perpetual contradiction and incoherence.† The whole of Clark's work, though written with some bitterness, (excusable in a man accused of imposture by an impostor,) breathes an air of veracity and candour. But what gave validity to the cause of Ossian more than any other proof, was the publication, by John Smith, in 1787, of the Gaelic originals of those very poems, of which he had formerly published the translation in his Gaelic Antiquities.‡ "He preserves in his notes," says the author of an English

* See Note O, at the end of the Dissertation.

† See Note P, at the end of the Dissertation.

‡ See Note H, at the end of the Dissertation, also referred to page 312.

journal, " the decency of his character, and scorns to meddle with those debates, that were so furiously agitated by his countrymen. He offers to the public the original poems, and allows them to speak for themselves." He is right; no proof could have been more demonstrative than this. The cause of Smith and Macpherson is perfectly identified. If the poems of the former are legitimate, there is no reason to brand those of the latter with suspicions of being spurious. Besides, Smith in his notes exhibited several passages in the Gaelic original of the identical poems translated by Macpherson, quoting afterwards a passage from a poem written by John Barbour, Archdeacon of Aberdeen, who wrote the life of King Robert Bruce in 1375.* He shews, that about four hundred years before Macpherson was born, the name of Fingal, and the poems of Ossian, were well known in Scotland. He proves also, that the same poems were familiar to Giraldus Cambrensis, who lived in the twelfth century. "We must allow," remarks the same journalist, " that Smith's conduct had a great appearance of candour, and that this was more apt to banish from our minds those doubts, which were excited by the mysterious behaviour of Macpherson, than all the arguments adduced by many other writers." But, although Macpherson had offered to present to the public the original poems of Ossian, he was, perhaps, provoked by the offensive observations and doubts of some critics, and thought, that the groundless charge of

* See Note Q, at the end of the Dissertation.

imposture, brought against a man of honour, deserved no answer but silent contempt:

La raison s'avilit en se justifiant.

Moreover, previously to the publication of Smith's edition of the Gaelic poems, an English writer had thrown a clear and distinct light on the question, by a production calculated to settle the dispute concerning the poems and their real author. In 1783, Thomas Hill, the English gentleman alluded to, published a small work containing several Gaelic songs and poems, which he had collected, during a tour through the Highlands of Scotland, in 1780, accompanied with various interesting reflections relating to the great Helen of British combats.* These poems are not indeed calculated to remove all doubts, being mostly of that class, which both Macpherson and Smith would have rejected as spurious. Two of them only belong to the subjects of Ossian; one is the death of Dermid, slain by a venomous boar, on which there is a poem in Smith's collection; and the other is on the death of Oscar, which forms the first part of the poem of Temora. Among other poems, one contains a dialogue between Ossian and Saint Patrick; another is a curious dispute betweeen the same parties respecting the evidence and excellence of Christianity, which dispute is also mentioned by Macpherson, and by him considered a fictitious production.

It may be interesting to lay before our readers the result of the editor's observations, because it is the

* See Note R, at the end of the Dissertation.

best calculated to reconcile the jarring opinions of parties, to fix the fluctuating ideas relative to the dispute, and to confine the argument to precise terms.

In this controversy, according to Mr. Hill's opinion, there is on both sides confusion and ambiguity. Macpherson and his supporters, either would not, or could not, produce the wished for manuscripts without equivocation: but his adversaries, who were so anxious in their demands, had not the least notion of the Caledonian poems; none of them understood the Gaelic language in which they were written, not even excepting the great Johnson.

The question is naturally divided into three parts: 1. Is Ossian quite an imaginary being of Macpherson's creation? or a traditional hero of the Caledonians?

There can be no doubt, that Fingal and all his family were, among the Caledonians and Irish, a race of ancient heroes, who were the rulers of those countries; and that the two nations look upon Ossian as the most famous of all their bards. The history of Fingal is recited in the Highlands with admiration and delight: and upon this the traditional novels and tales are chiefly founded. And here I beg leave to assert, that this medley of fables cannot be a stronger evidence against the reality of Ossian's heroes, than the romances of Turpin and Ariosto may be proofs whereon to deny the existence of Charlemagne and his barons.

2. Are the ancient songs and poems, ascribed to Ossian, respecting the history of his family, really existing among the Caledonians? Did Macpherson

translate from the originals the poems which he published under his name?

It is undeniable that there is in Scotland a great number of songs and poems, which for many centuries have been ascribed to this bard. Hill had copies of the originals he published. In various parts of Scotland, and especially in the shire of Argyle, and district of Lochaber, and other places on the western coast, he was acquainted with several traditional possessors, some of one part some of another, of the collections of those poems. These are more or less copious, and have many considerable variations. It is certain that the facts, the adventures, and many fragments of the poems of Smith and Macpherson, are to be found in them. There is not sufficient ground therefore to doubt, that some of the same orignals might have been procured in various parts, and their transcripts so obtained may be deemed authentic.*

3. But are these poems exactly corresponding to those of Macpherson's Ossian?

This cannot absolutely be affirmed, and it might even be denied without injuring in the least their authenticity. Ossian's poems, whether recited or in manuscript, are subject, as we have mentioned before, to great variations in the different districts of the Highlands of Scotland; not only from the difference of dialects, but from the disunion, alterations, curtailments, additions, and miscellaneous matter introduced into them by reciters or transcribers, in various places, and at different times. The poems of that

* See Note S, at the end of the Dissertation.

bard, it appears, were recited in fragments irregularly, and were blended by the vulgar with popular fables and other pieces on similar subjects, composed by posterior bards and senachies, of a genius and style different from that of Ossian, as might be naturally expected in poems which pass through the mouths of the vulgar, and are successively transmitted by memory; and it is probable, that here and there various collections and compilations of them might be made, most of them indigested, without selection or judgment, by inexperienced and ignorant persons. It is therefore reasonable to think, that Macpherson and Smith, having collected together the greatest number they could of such manuscripts, consulted the oldest and best informed people of those countries, and having compared the pieces with each other, were enabled to select from the various readings such as were most suitable to and consistent with the general character of Ossian; they would consequently put together the various fragments in the most rational order, and according to the natural connection of the subjects; thence had it in their power to compile and publish a genuine translation, worthy of the name of that author. Smith candidly confessed both for himself and for his colleague, that such had been their conduct. "After the materials were collected," says he, "the next labour was to compare the different editions; to strike off several parts that were manifestly spurious; to bring together some episodes that appeared to have a relation to one another, though repeated separately; and to restore to their proper places

some incidents that seemed to have run from one poem into another.*—I am very confident, that the poems so arranged are different from all other editions; they have taken a certain air of regularity and of art, in comparison with the disunited and irregular manner of the original." In another place Mr. Smith, speaking of Macpherson, remarks, "that it must be confessed we have not the whole of the poems of Ossian, or even of the collection translated by Mr. Macpherson; yet still we have many of them, and of almost all a part. The building is not entire, but we have still the grand ruins of it." †

In short, although Macpherson had not explicitly imparted to the public the particular quality of his compilation, he gave, however, in various parts of his annotations, sufficient hints that this was the method he adopted. In this place it is proper to observe, that the very system of Macpherson's work may perhaps demonstrate his shyness in showing freely the original. He had in his possession several manuscripts of Ossian, and he had among them the genuine poems of Ossian, which were not to be found in any other edition though dispersed in all. But the true Ossian, as published in English, was only to be found in the compilation made by himself, and transcribed by his own hand. Whatever manuscripts therefore he might have offered to the public, the incredulous and malicious, on comparing the translation with the text, and finding them strictly uniform, would have said, that Macpherson had counterfeited the

* See Note T, at the end of the Dissertation.

† See Note U, at the end of the Dissertation.

original, with a view to deceive the unwary. For this reason, satisfied with having laid the matter of fact before those few, who were acquainted with the state of the different editions of Ossian, he scorned perhaps to expose himself to the risk of bearing the blame and slander, for that which ought to have rather excited the public estimation and gratitude.

But, whatever may be thought concerning the subject, the opinion of Mr. Hill, on the three questions above discussed, appears rational, and perhaps more satisfactory than any other to the minds of impartial critics; and ought even to have been approved and cherished by Macpherson himself. Perhaps we must think differently of what is given in the latter part of his discourse, on two other questions, which he proposes as supplementary to the preceding ones. 1. He asks, was Ossian Irish or Scotch? 2. What true idea had their countrymen of the Fingalians, and in what light ought we to consider them? On the first question, he decides, that Fingal and his family were Irish heroes, and that Ossian's poems are originally from Ireland. He assigns the following reasons. One of the principal characters in the poems is St. Patrick, the apostle of Ireland; the same poems are found among those of the Scotch particularly on the coast opposite to Ireland. In an account of the Irish customs, written by one Good, a schoolmaster at Limerick, in 1556, of which William Camden gives the following extract: "The Irish," says the author, "think, that the souls of the deceased are in communion with famous men of those places, of whom they retain many stories and

sónnets; as of the giants, Fin-mac-huile, Oscar-mac-oshin, and Oshin-mac-owin. And they say, through illusion, that they often see them." With respect to Gaelic manuscripts, Hill confesses, that he had not been able to consult a sufficient number to determine, whether the most ancient and primitive manuscripts were Caledonian or Irish; but, from what came under his notice, he seems inclined to believe them Irish. As to the second question he says, that the Fingalians were considered by their countrymen as a race of giants, and are represented as such in their mythological songs. This, he remarks, has nothing in it to surprize us, "for such were all the heroes deified by the northern nations; such were Odin, Thor, and the other Teutonic gods; such also were Hercules, Bacchus, and the other heroes, or demi-gods, of ancient Greece." This last observation is a consequence of the preceding one, since neither Fingal, nor any of his family, appears to have been of a gigantic form in any of Ossian's poems translated by Mr. Macpherson, and they are only found to be so in the Irish editions.*

It is not my province to decide on the two last opinions of this critic, but it is certain, that Macpherson could not be satisfied with them; he, who had previously combated these objections, first in his preface to the poem of Fingal, and afterwards more forcibly in the preliminary discourse to the poem of Temora, by adducing arguments which appear to be decisive. We shall leave the learned of both nations to decide on the validity of the proofs, which Macpherson

* See Note W, at the end of the Dissertation.

adduces on the anteriority of the origin of the Caledonian Celts over the Irish Celts, and on the purity of the Celtic mother tongue, which is much better preserved in the Highlands of Scotland, than in Ireland. But if the poems or songs, which are prevalent in the former country concerning the family and the heroes of *Fion Mac Comnal* (Fingal son of Comnal) be such as are represented by Macpherson, the pretensions of the Irish are utterly vain and nugatory. There is no alternative: it must be one of the two; either Ossian's poems, as published by Macpherson and Smith, are not genuine, or Fingal and his family do not belong to Ireland; and what is more important, the traditional songs of the Irish nation are the works of posterior senachies, or rhapsodists, who were willing to claim the Caledonian heroes; and they contain nothing but crazy tales, and foolish romances.

Macpherson gives an analysis of the principal Irish songs alluded to, several of which contain nearly the same facts that are to be found in the real Ossian's poems, and by quoting often the original words, he proves the former to be full of contradictions, anachronisms, allusions to modern times, and extravagant and ridiculous tales. In spite of the general pretension of the Irish nation, many of them call Fingal and his race *Fion d'Albion*, the proper name of the Highlands of Scotland.* Fingal, according to the

* See Note X, also Supplemental Observations on the authenticity of Ossian's poems at the end of Notes to this Dissertation, under the Head of the ancient Name and Inhabitants of Great Britain.

accounts of all the Irish poems, flourished in the reign of Cormac, who by general assent is placed in the third century; nevertheless, his son Ossian, in these same songs, makes himself contemporary with Saint Patrick, who is given out as the son-in-law of our bard, though it is notorious that the Saint went to Ireland to preach the Gospel about the middle of the fifth century; and we find besides, here and there, mention of Ossian, and of the pilgrimage of his heroes to the Holy Land, the Crusades, the *Daughters of the Convent; Erragon King of Denmark,* of *two nations,* alluding to the reunion of Norway and Denmark. Nay we have a threatened invasion of Ireland by France mentioned, and such like absurdities, which are in constant contradiction with chronology, and the history of Ossian.* All the records we have of the manners, ideas, and customs of the fifth century, are full of tales strangely romantic, of magic, sorcery, witchcraft, enchanted castles, maids bewitched, gigantic heroes, not however resembling Hercules, or Bacchus, as Mr. Hill will have it, but like the heroes of *Morgante* and *Ricciardetto;*† of these, taking all things together, no traces whatever are to be found in the *Caledonian Ossian.* The exploits of Fingal were mostly achieved in Ireland, and as being related to the family of the kings of Ulster, according to Macpherson, the Irish, in the subsequent centuries, were actuated by the ardent wish of appropriating to themselves all those heroes so famous in tradition, and which gave their *senachies* an oppor-

* See Note X, at the end of Dissertation.

† See Note Y, at the end of Dissertation.

tunity to compose various songs on their history, altering and counterfeiting them so as to suit their purpose, and the predominant ideas of the people of that country. The same author believes he can assign the epoch of this novelty, and the circumstances that influenced the public credulity.

Whatever may be the prevailing opinion concern- this point, the question fundamentally can only be interesting to the two rival countries. It is enough for us to believe, first, that poems and stories of a character so different, cannot be the production of the same author, nor of the same epoch. Secondly, that the bard, who has been represented to us as a Scotchman, is one of the most transcendant geniuses that ever adorned the history of poetry, or that ever graced the annals of valour and glory. The parallel between the Asiatic and the Caledonian Homer, is truly striking; both anterior to the epoch of letters, both blind, both extempore poets, both distorted in their limbs, and in want of some Esculapius to bring them together into one body.* There was nothing

* It does not appear that the Caledonian bard was distorted in his limbs: on the contrary, Ossian appears from his poems to have been a handsome and stately person. "The sound of shells had ceased. Amidst long locks, Sul-malla rose. She spoke with bended eyes, and asked of our course through seas, for of the kings of men are ye, tall riders of the wave;" alluding to Ossian and Oscar; see Sul-malla of Lumon. Ossian, in relating to Malvina his courtship of Everallin (Fingal, B. IV.), says, "Daughter of the hand of snow! I was not so mournful and blind. I was not so dark and forlorn, when Everallin loved me! A thousand heroes sought the maid, she refused her love to a thousand. The sons of the sword were despised: for graceful in her eyes was Ossian." In other parts of Ossian's poems there are allusions to

further required to render them perfectly equal, than that both should be of the same country, parents, name, and period of existence.

But whatever may be said or thought on the subject, the works of the Celtic Homer (Ossian) do exist; they are all of the same brilliant and harmonious colouring, and they have a certain author. Let that author have existed in the times of Caracalla, or of Saint Patrick; let him be a native of Morven, or of Ulster; let him belong to the family of a petty king, or to that of a simple Highlander, it is all the same to those who consider him in the light of a poet. Let such as do not like to name him Ossian, call him Orpheus: doubts may be entertained whether Fingal was his father, but no one will say, that he was not the son of Apollo.

his blindness, but none to his being distorted in his limbs. It is therefore presumed, that Cesarotti was under a mistake in this parallel, and had in view the Lacedæmonian bard Tyrtæus, who we are told was of short stature and much deformed, blind of one eye, and also lame. He was nevertheless a warrior, as well as poet. (Justin, lib. iii. c. 5.) In the Supplemental Observations at the end of the Notes, under the head of *Oral Tradition*, &c. we shall have occasion to notice this ancient poet, and the war songs which he composed. *Trans.*

NOTES

BY THE TRANSLATOR OF CESAROTTI'S DISSERTATION.

Note A, *referred to p.* 293.

THE ABBE' CESAROTTI, author of the Historical and Critical Dissertation, relative to the controversy on the authenticity of Ossian's poems, is well known in the republic of letters; not only for his elegant translation into Italian of the poems of Ossian, as published by Macpherson, and his translation of Homer into Italian, but also for his erudition as author of Reflections on the Philosophy of Language and Taste, and other academical and miscellaneous works. He was many years one of the professors at the University of Padua; and, in the year 1796, the writer of these notes, on his way to Venice, became personally acquainted with him. It was then he first learned, that Cesarotti had given to the public, in 1763, an Italian version of Ossian's *Fingal*, and some other poems of the Caledonian bard, soon after Macpherson's translations had been first published. In 1772, Cesarotti published at Padua his second edition, in four volumes octavo; which included *Temora*, and the other poems in Macpherson's quarto edition of 1763. In the year 1780, another Italian edition of Cesarotti's Ossian was published at *Nice*, in three small volumes closely printed; to which he prefixed translations of Macpherson's Preface, a Preliminary Dissertation on the Æra and Authenticity of Ossian's Poems, and a Dissertation concerning the Caledonians.

And in 1801, a complete edition of Cesarotti's works was published at Pisa in ten volumes, four of which contain Ossian's poems, and the

former dissertations, together with Dr. Blair's Critical Dissertation, with notes by the translator. In this edition Cesarotti has given a Historical and Critical Dissertation of his own on the controversy respecting the authenticity of Ossian, now for the first time, it is believed, translated into English. In addition to the notes occasionally interspersed at the bottom of the pages of Cesarotti's text, he has annexed many interesting supplementary observations at the end of each book, or division of the poems.* These, with the variety of notes on Dr. Blair's critical Dissertation, may be deemed of sufficient importance and interest, to be noticed hereafter, should a new English translation of Ossian be carried into execution, in the mode now in contemplation under the auspices of the Highland Society.

Here it may not be improper to mention a well known fact; namely, that Bonaparte, while passing through the gradations of his military career, was in the constant habit of reading Cesarotti's translation of Ossian.† The works of the Celtic, as well as of the Grecian bard, were his inseparable pocket-companions both in garrison, and in the field; and on his being raised to the Consular dignity, and afterwards annexing Italy to France, he did not pass over in silence the talents of the learned Cesarotti, but availed himself of the earliest opportunity to confer on him ecclesiastical dignities, and other signal marks of favour.

There is little doubt, that, on several occasions, Bonaparte has been actuated by the elevated sentiments of Ossian; more especially by those which inspire a love of fame and contempt of death. But how far the modern conqueror may have imitated the examples of Fingal or his warriors, as forcibly delineated by Dr. Blair in the following passage, must be left to the discriminating judgment of the future historian. "In all the sentiments of Fingal there is a grandeur and loftiness to swell the mind with the highest ideas of human perfection. Wherever he appears, we behold the hero. The objects, which he pursues, are always truly great; to bend the proud, to protect the injured, to defend his friends, to overcome his enemies by generosity more than

* A translation of Cesarotti's notes and observations on the first book of Fingal is given at the end of the Dissertation prefixed to the first volume.

† The Nice edition, printed in three small volumes, 12mo.

by force. A portion of the same spirit actuates all the other heroes. Valour reigns; but it is a generous valour, void of cruelty, actuated by honour, not by hatred. We behold no debasing passions among Fingal's warriors; no spirit of avarice or insult; but a perpetual contention for fame; a desire of being distinguished and remembered for gallant actions; a love of justice; and a zealous attachment to their friends and their country. Such is the strain of sentiment in the works of Ossian."

There are not wanting examples to prove, that Bonaparte, in his addresses to his army, both before and after any great battle, as well as in his proclamations and instructions to general officers, is a close imitator of the concise and energetic style of Ossian. In confirmation of this observation, we have, among many others, a striking instance in his instructions to General Kleber on quitting Egypt and returning to France.

These instructions are dated Alexandria, Aug. 2d, 1799, and were published at full length, in the year 1800, with many original intercepted letters, from the officers of the French army in Egypt to their friends in Europe; and their authenticity is unquestionable. In one passage Bonaparte says, "Accustomed to look for the recompense of the toils and difficulties of life in the opinion of posterity, I abandon Egypt with the deepest regret! The honour and interests of my country, duty, and the extraordinary events, which have recently taken place there, have alone determined me to hazard a passage to Europe, through the midst of the enemy's squadrons.—In heart and in spirit, I shall be in the midst of you.—The army I intrust to your care is entirely composed of my own children."

The original runs thus: "*Accoutumé à voir la recompence des peines et des travaux de la vie dans l'opinion de la postérité, j'abandonne l'Egypte avec le plus grand regret. L'intérét de la patrie, sa gloire, l'obéissance, les évènemens extraordinaires qui viennent de s'y passer, me decident seuls à passer au milieu des escadres ennemies, pour me rendre en Europe. Je serai d'esprit et de cœur, avec vous. L'armée, que je vous confie, est toute composée de mes enfans.*"

We find in *Plutarch* and *Strabo*, that *Alexander* the Great of Mace-

* Plut. in Vita Alexandri. Strabo, lib. 13.

don, and the *Ptolomies* of Egypt, as well as the philosophers and statesmen of their time, held *Homer* in such high estimation, that they did not hesitate to assist in strictly revising and reviewing his poems, restoring some verses to their former readings, and rejecting others which were deemed spurious. The *edition* of Homer, prepared by Alexander, is recorded to have been kept in a casket, (such was the inestimable value the hero put upon it,) which was found among the spoils of Darius; and thence it was named *the edition of the casket*.

Bonaparte has, in addition to what we have already noticed, recently given a substantial proof of his veneration for the *Celtic bard*, as well as for whatever relates to *Celtic literature*, by establishing under his immediate auspices a *Celtic Academy* at Paris. Why should not Great Britain follow an example so laudable, by establishing at some one of our Universities a professor of the Celtic language? Why should a language so useful to the antiquary be neglected in the Island, where it is still spoken? Why ought not the Celtic bard to be as much admired in his own as in foreign countries? Homer had justice done to his genius by his countrymen, independent of auxiliary aid; whereas Ossian's sublime effusions have been left to rulers, philosophers, and poets of other nations to appreciate. His merits have in his native land been even decried by men, who were influenced by sceptical notions, or were ignorant of the language in which his sentiments are conveyed. By the Abbé Cesarotti and other learned foreigners, who are convinced of the intrinsic value and genuineness of Ossian's works, his fame is amply vindicated: and by the patriotic zeal and exertions of Dr. Blair and a few private individuals of this country, the authenticity of his poems is clearly established.

It may not be uninteresting to mention, that there is in the National Library at Paris (formerly the King's) a curious *Celtic* manuscript, purporting to be the speech of Clovis, the founder of the French monarchy, to his army on taking the field.* It is said to be bound up with MSS. in the Persian, Arabic, and other languages. Efforts are making to obtain a copy of this MS. from Paris, with a fac simile of a few lines of the original to prove the age of the writing. The composition is said to be in the energetic style of the celebrated speech of Galgacus the

* Clovis reigned King of the French in Gaul from 481 to 508.

Scottish chief, pronounced at the head of an army of Caledonians, when about to engage the Romans on the Grampian hills.*

The first sentence of the speech of Galgacus is thus given in Gaelic.

" Co tric 'sa bheir mi fa 'near abhair a chogai so, agus an teinn anns am bheil sinn, tha mor mhisneach agam gu 'm bi 'n la 'n diu, agus ur aonachd inntinn, nan toiseach saorsai Bhreatain gu leir."

In Latin by Tacitus:

" Quotiens causas belli et necessitatem nostram intueor, magnus mihi animus est, hodiernum diem consensumque vestrum, initium libertatis totius Britanniæ fore."

The following is a translation of the passage:

" Whenever I reflect on the causes of this war, and the necessity to which we are reduced, great is my confidence that this day and your unanimity will prove the beginning of universal liberty to Britain."

In French by Monsieur de la Bleterie:

" Plus je considere la cause pour laquelle nous combattons, et l'état où nous sommes reduits, plus je compte sur votre zéle unanime; et ce jour est à mes yeux l'époque d'une revolution, qui doit affranchir toute la Bretagne du joug de ses tyrans."

Note B. *referred to p.* 298.

The substance of Dr. Blair's Dissertation was originally delivered in 1763, soon after the first publication of Fingal, in the course of his lectures in the University of Edinburgh; and, at the desire of several of the hearers, it was afterwards enlarged and given to the public. In the year 1765, Dr. Blair published a second edition, to which was added an appendix, containing a variety of undoubted testimonies establishing the authenticity of Ossian's poems.

In the Appendix to the Report of the Highland Society of Scotland, lately published, respecting Ossian, there are inserted in chronological order, no fewer than eleven letters addressed to Dr. Blair, between the 4th Feb. 1760, and 2d Oct. 1764; all bearing the most explicit testimony, drawn from internal evidence, of the great antiquity of the poems, and

* Tacitus in his life of Agricola has given Galgacus's speech at full length.

none of them insinuating the most remote suspicion, that Mr. Macpherson had either forged or adulterated any one of the poems, which he published and ascribed to Ossian. The following highly respectable persons are the writers of the letters alluded to: viz. 1. Sir John Macpherson, Bart.; 2. Sir James Macdonald; 3. Dr. John Macpherson, minister of Sleat; 4. Lachlan Macpherson, of Strathmashie; 5. Dr. John Macpherson, of Sleat; 6. Angus Macneill, minister of Hovemore; 7. Neil Macleod, minister of Ross; 8. Mr. Alexander Macaulay; 9. Mr. Donald Macleod, minister of Glenelg; 10. Mr. Donald Macqueen, minister of Thilmuir; 11. Lord Auchinleck.

There is likewise an interesting letter inserted in the Appendix to said Report, page 56, from Dr. Blair to Henry Mackenzie, Esq. the editor, dated the 20th Dec. 1797, in which he gives a particular account of the circumstances relating to the first discovery and publication of the poems of Ossian.

Although the question, that has been so long a subject of controversy, may be fairly presumed to be set at rest, it must, however, be gratifying to the reader, to have pointed out to him the principal authorities and testimonies recently adduced in support of the authenticity of Ossian, that he may, if necessary, refer to them, and thence draw his own conclusions.

Note C, *referred to p.* 304.

The specimens which Mr. Macpherson gave of his talents for poetry prior to his translation of Ossian, are by no means favourable to the arguments of those persons, who, from that circumstance, drew inferences that his mental powers were equal to fabricate such poems as are ascribed to the Celtic bard.

In 1758, about two years prior to his publication of the fragments of ancient poetry translated from the Gaelic, he published his first poetical effusions in a poem called *Death*, and soon after published a heroic poem, in six cantos, under the popular name of the *Highlander*. An anonymous writer, in the Edinburgh Magazine, notices this last poem as a "*tissue of fustian and absurdity;*" and Mr. Campbell, in his History of Poetry in Scotland, published at Edinburgh in 1798, compares extracts from it with others taken from his translation of Fingal and Temora, and adduces irrefragable proofs, that the author of that poem was not competent to compose such poems as those ascribed to Ossian.

Mr. Campbell has besides established beyond a doubt, "*that poems ascribed to Ossian did exist, and were universally known in the Highlands, prior to Mr. Macpherson's first attempts to translate them; that they are neither wholly, nor, chiefly of his own invention: neither are they literary forgeries; but that he, with the assistance of others, collected and arranged them in a systematic form, as translated and presented by him to the public.*" In 1773, Mr. Macpherson published a translation of the Iliad of Homer, in two volumes quarto; a work, as noticed in the Supplement to the third edition of the Edinburgh Encyclopædia Britannica, "fraught with vanity and self-consequence, and which met with the most mortifying reception from the public. It was condemned by the critics, ridiculed by the wits, and neglected by the world."

Note D, *referred to p.* 304.

In illustration of the observations made by the learned author in the text, namely, "that Mr. Macpherson died quite impenitent, and without any confession respecting the imputation of imposture; and that Mr. Smith, although a minister, does not seem disposed to confess his sin, it may not be improper to notice, that Mr. Macpherson bequeathed a legacy of one thousand pounds to defray the expenses of preparing for the press, and publishing the original poems. That in his lifetime, as far back as the year 1784, he had it in serious contemplation to print the originals, as appears from his letter to the Highland Society of London, inserted in Sir John Sinclair's Dissertation, prefixed to this work, p. lxxxi: of which a fac simile is given in the Appendix, No. III. And that, in the same year, a sum of about one thousand pounds was actually remitted from the East Indies to Mr. Macpherson; being the amount of a subscription made by some Scotch gentlemen in that quarter, for the purpose of printing the original poems in Gaelic, as appears also in the said Dissertation prefixed, and Appendix, No. III.

A reference to four letters from the Rev. Mr. Smith to Henry Mackenzie, Esq. lately published in the Appendix to the Report of the Highland Society of Scotland, joined to the other proofs adduced, leaves little or no scope for further controversy respecting the genuineness of Ossian's poems. In Mr. Smith's last letter, dated the 21st June, 1802, he emphatically, and with his usual candour, observes towards the conclusion, "That Fingal fought, and that Ossian sung, cannot be doubted. That the poems of Ossian extended their fame for ages over Britain and

Ireland, is also clear from Barbour, Cambden, Colgan, and many other old writers of the three kingdoms. That at least the stamina, the bones, sinews, and strength of a great part of the poems, now ascribed to him, are ancient, may, I think, be maintained on many good grounds. But that some things modern may have been superinduced, will, if not allowed, be at least believed on grounds of much probability; and to separate the one from the other, is more than the translator himself, were he alive, could now do, if he had not begun to do so from the beginning."

Note E, *referred to p.* 308.

The learned Sir William Jones, in his fourth discourse, published in the Asiatic Researches,* has given additional strength to the arguments of the Abbé Cesarotti. At the close of his inquiry respecting the history and language of the Arabs, he justly observes, that " when the King of Denmark's ministers instructed the Danish travellers to collect historical books in Arabic, but not to busy themselves with procuring Arabian poems, they certainly were ignorant that the only monuments of old Arabian history are collections of poetical pieces, and the commentaries on them; that all memorable transactions in Arabia were recorded in verse; and that more certain facts may be known by reading the *Hamásah*, the Diwàn of *Hudhail*, and the valuable work of *Obaidullah*, than by turning over an hundred volumes in prose, unless indeed those poems are cited by the historians as their authorities.

" That we have none of the Arabian compositions in prose before the *Koràn*, may be ascribed, perhaps, to the little skill, which they seem to have had in writing, to their predilection in favour of poetical measure, and to the facility with which verses are committed to memory; but all their stories prove that they were eloquent in a high degree, and possessed wonderful powers of speaking without preparation, in flowing and forcible periods. Writing was so little practised among them that their old poems, which are now acceptable to us, may almost be considered as originally unwritten: and I am inclined to think, that *Samuel Johnson's reasoning on the extreme imperfection of unwritten languages was too general; since a language that is only spoken may nevertheless be highly polished by a people, who, like the ancient Arabs, make the improvement of their idiom a national concern, appoint solemn assemblies*

* Vol. II. p. 14, 15.

for the purpose of displaying their poetical talents, and hold it a duty to exercise their children in getting by heart their most approved compositions."

Dr. Johnson's reasoning, on the extreme imperfection of unwritten languages, was not only too general, as noticed by Sir William Jones in the above quotation, but his arguments were not borne out by facts, so far as they were founded on the hasty assertions, " that the *Gaelic* or *Erse* language (of which he confessed having no knowledge) is but a rude speech of a barbarous people, that it never was a written language, and that the sounds of the Highlanders were never expressed by letters till some books of piety were translated, and a metrical version of the Psalms was made by the Synod of Argyle."

That the *Gaelic* language is adapted to convey the most heroic actions and refined sentiments, that it is rich in pure and simple primitives, and valuable to the antiquary in his researches into the affinity and philosophy of languages, no person having a competent knowledge of the Gaelic can deny. That it was a written language, from a very remote period, down to the beginning of the 17th century, has been proved by fac-simile specimens of writings exhibited in the Appendix to the Report of the Highland Society of Scotland, and by a collection of curious Gaelic MSS. in the possession of that Society. In comparing some of these fac similes with specimens of writings exhibited by Mr. Mabillon, in his Re Diplomaticâ, and by the late Mr. Astle in his Origin and Progress of Writing, they are ascertained to be writings of the eighth, ninth, tenth, and eleventh centuries. A poem, in the said collection, ascribed to Ossian, of which a fac simile of the writing is given in the said Report, is ascertained to be a writing of the ninth, or tenth century. All the Gaelic MSS. alluded to, in the possession of the Highland Society of Scotland, with the single exception of the Dean of Lismore's volume, are written in the very ancient form of character, which was common of old to Britain and Ireland.

Proofs are also given, that so late as the middle of the 17th century the Gaelic language had not ceased to be used in legal deeds or writings in some parts of Scotland; and the Highland Society's Report (Appendix, p. 312) mentions there being in their collection of Gaelic MSS. a deed of fosterage between Sir Norman Macleod and John Mackenzie dated in the year 1645.*

* See Notices of Gaelic MSS. in possession of the Highland Society, at the end.

Had such incontrovertible evidence been adduced, at the time Dr. Johnson affirmed that *the Gaelic never was a written language*, and that there could not be recovered in that language five hundred lines, of which there is any evidence to prove them a hundred years old, he would not have so expressed himself. What would have been the Doctor's opinion had there been laid before him 11,000 MS. verses of Gaelic poems, composing a small part of the collection of the Highland Society of Scotland, ascertained, on the authority of the late Mr. Astle, to be writings of the ninth, tenth, and eleventh centuries; besides, a variety of other authentic MSS. proved to have been written at different periods very remote, and long before the art of printing was known in Europe? There is no doubt that his capacious and enlightened mind would have been open to conviction; and he would have acquired substantial glory in retracting the errors of his former opinions, founded upon prejudice and fallacious principles.

Note F, *referred to p.* 311.

The poems in the collection of the Caledonian bards, translated by John Clark, are, 1. Morduth, an ancient heroic poem in three parts. 2. The Chief of Scarlaw. 3. The Chief of Feyglen. 4. The Cave of Creyla. 5. Colmala and Orwi. 6. The old Bard's Wish. 7. Duchoil's Elegy. 8. Sulvina's Elegy. 9. Oran-molla. 10. The Words of Woe. 11. The Approach of Summer. 12. The ancient Chief.

A fragment of Morduth is published in the original Gaelic by Mr. Gillies in his Collection of ancient Gaelic Poems, and the original of the *old Bard's Wish* is given in Macdonald's Collection of Gaelic Poems. See further notices of these two last poems in the subsequent note.

Note G, *referred to p.* 311.

The ancient heroic poem, called Morduth, of which Mr. Clark, has, in his Collectlon of the Caledonian Bards, given a prose version in English, has been lately translated by the ingenious Mrs. Grant of Lagan into verse, and published in her Collection of Poems. This poem consists of three books or divisions, and is ascribed to Douthal, who was bard to Morduth, King of the Caledonians. A beautiful fragment of the original was published at Perth, in 1786, in Gillies's Collection of ancient Gaelic Poems.

The address to the sun setting among the clouds after the check that the Caledonian chieftain had received in battle with Swaran, King of Lochlin, is equal in sublimity to any apostrophe of a similar nature in Ossian. The following are the two first lines in the original published by Gillies; but the Gaelic reader is recommended to peruse the whole.

" C' uime tha thu gruamach san iar
" A Ghrian à luinn ag astar nan nial" ?

The following is the whole address to the sun, as translated by Mr. Clark, a gentleman, who has given evident proofs of his classical taste and knowledge of the Gaelic language.

" Why dost thou frown in the west, fair-haired traveller of the sky? Our foes were not of the feeble. Often have the dark clouds concealed thy own beauty in the day of the storm.

" But, when thou drivest the wind from thy lands, and pursuest the tempest from thy fields; when the clouds vanish at thy nod, and the whirlwind lies still at thy desire; when thou lookest down in triumph on our land, and shakest the white locks of thy awful majesty in pride above our hills; when we behold thee clothed in all thy loveliness, we rejoice in the conquest thou hast made in heaven, and bless thy friendly beams, O Sun!

" But retire to thy heathy bed with smiles, bright monarch of the sky, for we will yet be renowned."

The reader may compare the above address to the sun with that of Ossian, as translated by Macpherson, in Caricthura and in Carthon. In the Gaelic Antiquities published by Mr. Smith, there are also two beautiful addresses of Ossian to the sun, but in different strains of composition: the one, at the beginning of Gaul, on Ossian's having retired in the night to the ruins of Fingal's palace, and there lamented his reverse of fortune. The other, a very long address, at the opening of the poem of Trathal. Ossian feeling the sun warm on the tomb of Trathal, who was grandfather to Fingal, and generalissimo of the Caledonian army in their wars with the Romans, addresses that luminary in the most sublime and energetic style! The address to the sun in Carthon, as translated by Macpherson, was said by his opposers to be a close imitation of Satan's address to the sun in Milton's Paradise Lost. In the Report of the Highland Society of Scotland, there is given a new and more faithful translation of the address to the sun in Carthon, as well as of that in

Caricthura; to which are annexed, in the Appendix of the Report, the Gaelic originals. It was natural for Ossian, as well as Milton, who were both blind, to make frequent addresses to the sun; hence, it need not surprise us, that Ossian, in his address to that luminary in Carthon, should have made the following allusion to his loss of sight: "To me is the light in vain, as I can never see thy countenance; whether thy yellow golden locks are spread on the face of the clouds in the east; or thou tremblest at thy dusky doors in the ocean."

In the Old Bard's Wish, translated by Mr. Clark, the author of that poem also alludes thus to his blindness: "Tell me, for my sight is failed, O Wind! Where does the reed of the mournful sound raise its waving head? On what fertile mead is the gathering of its strength? Whistle along its locks as thou passest, friendly blast, and direct me to its dwelling. Send me thy aid, arm of strength! place me before the kindness of the sun, when his darting favours are from the centre of the azure arch. Spread forth thy broad wing, green-robed branch, and be the shield of my dim eyes from the fervour of the mid-day blaze."

The original of the Bard's Wish will be found in Macdonald's collection of Gaelic poems. Although tradition does not pretend to give us the name of the author of this poem, yet let him be an ancient or a modern bard, it must be admitted, by those competent to judge of its beauties in the original Gaelic, that it is a most elegant and spirited composition, and would not disgrace even Ossian or his cotemporary bards.

Note H, *referred to p.* 313.

The Collection of ancient poems, translated and published by the Rev. Mr. Smith, in a quarto volume in 1780, and of which he afterwards published the Gaelic originals in 1787, consists of the following poems: 1. Dargo. 2. Gaul. 3. Duthona. 4. Dermid. 5. Finan and Lorma. 6. Cathluina. 7. Cathula. 8. Manos. 9. Trathal. 10. Dargo, the son of Druival. 11. Cuthon. 12. The Fall of Tura. 13. Cathlava. 14. The Death of Artho.

There is prefixed to Mr. Smith's translation a history of the Druids, particularly of those of Caledonia; and a Dissertation on the Authenticity of Ossian's Poems. The poems are also interspersed with a variety of notes and observations respecting the Gaelic language, customs, and manners of the Highlanders.

Note I, *referred to page* 313.

The Baron Edmund de Harold, colonel in the service of the Elector Palatine, &c. published, at Dusseldorf, in the year 1787, an English version of seventeen little Caledonian poems, which he had discovered. with the following titles.—The *Songs of Tara; The Song of Phelim; Evir-allen; Sulmora; Ryno's Song on the Death of Oscar; Malvina, a dramatic poem; Kinfena and Sira; A Song by Ossian, after the defeat of the Romans; Bosmina; The Songs of Comfort; The last Song of Ossian; Sulima; Sitric; Lamor; Larnul, or The Song of Despair; The Death of Asala; The Morning Song of the Bard Dlorah.* —All these poems the Baron ascribed to Ossian, except that of *Lamor*, which is supposed to be of a more remote antiquity; and that of *Sitric*, which appears to be of the ninth century. In the translation of the song of *Ryno*, on the death of Oscar, which appears to be the best in this small collection, the Baron has followed accurately all the inflections of the old Celtic language; but reasonable doubts may be entertained as to their authenticity. The style is neither so figurative nor so bold as in those published by Macpherson, and the translator himself informs us, that having only collected fragments, he has been obliged to put them together and to fill up the chasms, so that the manner and form in which they appear is entirely owing to the translator. A still more remarkable difference between those and the poems discovered by Macpherson, is, that in Ossian's poems no mention is to be found of any deity, while those translated by the Baron, on the contrary, are filled with the most sublime descriptions of the Supreme Being. Macpherson's Ossian appears to have been a native of the Highlands of Scotland, and Harold's Ossian seems to be a native of Ireland. In fact, this collection of ancient poems is dedicated to Henry Grattan, Esq. the distinguished Irish patriot and orator; and the Baron de Harold, the translator, informs us that, though in the service of a foreign state, he is a native of Ireland, but left that country at an early period of life.

In justice to the Baron de Harold's candour, and in order to convey to the minds of our readers the motives which induced him to publish translations of the fragments he had discovered in Ireland, we think it proper to give his own words, in the preface to the poems. "The great approbation which the poems given to the public by Mr. Macpherson

have received, induced me to enquire whether any more of this kind of poetry existed. My endeavours would have been fruitless, had I expected to find complete pieces, for none such certainly exist; but in searching with assiduity and care, I found, by the help of my friends, several fragments of old traditionary songs, which were very sublime, and particularly remarkable for their simplicity, and elegance. I compiled these fragments, which are the more valuable, as the taste for this species of poetry every day decreases in the country, and that the old language threatens visibly to be soon extinguished, for it loses ground in proportion as the English tongue becomes predominant, the progress of which is very sensible to any person who has been occupied in disquisitions of this nature. It will appear singular to some, that Ossian, at times, especially in the Songs of Comfort, seems rather to be an Hibernian, than a Scotchman, and that some of these poems formally contradict passages of great importance in those handed to the public by Mr. Macpherson, especially that very remarkable one of *Evir-allen*, where the description of her marriage with Ossian is essentially different in all its parts, from those given in the former poem.

"I will submit the solution of this problem to the public: I am interested in no polemical dispute or party, and give these poems such as they are found in the mouths of the people, and do not pretend to ascertain what was the native country of Ossian. I honour, and revere equally a bard of his exalted talents, were he born in Ireland, or in Scotland.

"It is certain that the Scotch, and Irish, were united at some early period: that they proceed from the same originis in disputable; nay, I believe that it is proved beyond any possibility of negating it, that the Scotch derive their origin from the Irish.

"This truth has been brought in question but of late years; and all ancient tradition, and the general concert of the Scotch nation, and of their oldest historians, agree to confirm the certitude of this assertion.

"If any man still doubts of it, he will find, in *Macgeoghan's History of Ireland, an entire connection, established by the most elaborate discussion, and most incontrovertible proofs.*"

Note K, *referred to page* 313.

The learned Abbé Cesarotti is mistaken in saying that Mr. Shaw is a countryman of Doctor Johnson. Mr. Shaw is a native of the Island of

Arran, which, with the Isle of Bute, form the shire of Bute, where the Gaelic language is spoken, but not in the same purity as in other districts, more especially in parts of the shires of Argyle and Inverness. Doctor Johnson was born at Litchfield, Staffordshire, in 1709, where his father had been many years before, a bookseller; and, from his own confession, he was totally unacquainted with the Gaelic language, and never had been in Scotland, until he made his tour to the Hebrides, in 1773, when the authenticity of the poems of Ossian made a part of his inquiries, which he gave to the public in 1775.

It may be proper to remark that Mr. Shaw, in his Analysis of the Gaelic language, the first work he published, professes himself a strenuous believer in Ossian's poems, and the history of Fingal; but how he afterwards became a sceptic, we will leave his subsequent controversial writings to explain. See note P. In his native isle (Arran) he must have heard, in his youth, recited many traditional songs and fragments respecting Fingal, and his warriors; and places are shewn at this day which bear his name. Mr. Pennant, in his voyage to the Hebrides, (p. 206), mentions Fingal's caves, on the western shore of Arran. "The most remarkable," says he, "are those of *Fin-mac-cuil*, or *Fingal*, the son of *Cumhal*, the father of *Ossian*, who, tradition says, resided in this island for the sake of hunting. One of these caverns is an hundred and twelve feet long, and thirty high, narrowing to the top like a Gothic arch." Mr. Martin, in his Description of the Western Isles (p. 219), says: "There are several caves on the coast of this isle (Arran); those on the west are pretty large, particularly in *Drum-crucy*; an hundred men may sit or lie in it; it is contracted gradually from the floor upwards to the roof. In the upper end there is a large piece of rock formed like a pillar; there is graven on it a deer, and underneath it a two-handed sword. There is a void space on each side of the pillar. The south side of the cave has a horse-shoe engraven on it. On each side of the door, there is a hole cut out, and that, they say, was for holding big trees, on which the cauldrons hung for boiling beef and venison. The natives say that this was the cave in which *Fin-mac-coul* lodged during the time of his residence in this isle, and that his guards lay in the lesser caves, which are near this big one."

Note L, *referred to p.* 317.

Shaw, in his reply to Clark, qualified the story of the scalloped shell, by declaring that it was an anecdote he set down on a blank page at some distance from the *finis* of the MS. of his *Enquiry into the Authenticity of Ossian*, for the sake of his own memory, as a laughable circumstance, without any intention of publishing it. When he delivered the MS. to be printed, he drew his pen across that anecdote, and confesses he was much displeased and surprised when he saw that the printer had brought it forward to the place where it stands in print. He laments his negligence, and asks pardon for the imputation, trusting that the ingenuity of this confession will give him a right to credit in what he shall affirm, and what he shall deny. It may be proper to add, that it was a custom among the Highlanders to drink their beverage out of scalloped shells. Hence the expression "*a' cur n'a slige chreachain mu'n cuaart*," that is, "putting round the shell," was the common phrase for drinking, or making merry. With regard to the person (a Highland clergyman) who asked him to translate Fingal, Shaw confesses that he does not know that he seriously intended to have the experiment tried; for it was not at all likely that he should embrace such a proposal.

Note M, *referred to p.* 318.

Mr. Shaw, in his reply to this part of Mr. Clark's answer, says, "It is true, that upon a supposition which I then thought probable, I encouraged Mr. Clark to offer to the public a genuine collection of Highland poetry; for I was yet willing to believe that much Highland poetry was somewhere to be found. But I am now convinced it is only in the moon, for on earth I could never see it. *The MSS. of Mr. Clark, like those of Mr. Macpherson, were always invisible.*"

Here again Mr. Shaw, as in most of his arguments, harps (as we are free to confess, with some reason) on the silent and mysterious conduct of Mr. Macpherson; for had the originals been published in the state they now are, soon after his translation, Doctor Johnson and Mr. Shaw would have been for ever silenced.

Note N, *referred to p.* 318.

The MSS. left at Becket's for public inspection by Mr. Macpherson, were the originals now published, also a valuable miscellaneous

collection of Gaelic original MSS. afterwards presented by the Highland Society of London to the Highland Society of Edinburgh, in January, 1803,* containing no less than 11,000 verses, composed at different periods. In the Report of the Committee of the Highland Society, these poems are noticed to have been composed at different periods, from the time of our most ancient Scottish bards down to the beginning of the sixteenth century. Among the more ancient, are poems of Conal, son of Edirskeol; Ossian, son of Fingal; Fergus Fili (Fergus the Bard); and Caoilt, son of Ronan, the friends and cotemporaries of Ossian. The titles of two of these poems, purporting them to be the composition of Ossian, and another ascribed to his brother, Fergus the Bard, are inserted in the Report, with English translations. †

The oldest MS. of this collection was ascertained by the late Mr. Astle to be a writing of the ninth or tenth century, and is called Emanuel, a title which the old Gaelic writers gave to many of their miscellaneous writings. It contains ancient history, written on the authority of Greek and Roman authors, and interspersed with notices of the arts, armour, dress, superstition, and usage of the Caledonians of the author's own time. It also contains an interesting account of Cæsar's expedition to Britain. The learned author of this Gaelic MS. is not named, but it is inferred from his work, that it was composed between the fifth and eighth centuries.

In this collection there is a parchment book, which contains MSS. by different hands, appearing to have been written in the tenth or eleventh century; and the late Mr. Donald Smith has, in the Appendix to the abovementioned Report, given curious fac similes of the original writings; also English translations of some passages, consisting of religious and historical subjects.

There is also in the collection an ancient Life of St. Columba, evidently appearing to be a writing of the twelfth or thirteenth century, of which a fac simile of the original Gaelic writing is also given in the said Appendix.

The author's name, of the Life of St. Columba, the founder of Icolmkill monastery, is not mentioned; but there is reason to infer that it is compiled from the life said to have been written by Adamnanus, abbot

* See Catalogue of MSS. at the end.

† See Report, p. 92; and Dr. Donald Smith's account of this collection, in the Appendix to the Report, p. 310.

of Icolmkill, who flourished in the seventh century. He wrote also the lives of some other monks of the sixth century. There is in the Advocate's Library at Edinburgh, a Life of Columba, in MS. extracted from the Pope's library, and translated, it is said, from the Latin into Gaelic, by father Calohoran. There is also a large volume of Columba's Life, apparently compiled from Adamnanus, by Manus (son of Hugh) O'Donnel of Tyrconnel. Adamnanus cites a former Life of Columba, written by Commenius Albus.

Mr. Martin, in his Tour through the Western Isles of Scotland, p. 264, mentions having discovered two manuscripts, written in the Irish character, containing the Life of St. Columba. The one in the custody of John Mackneal, and the other in the possession of Macdonald of Benbecula.

Mr. Sacheverel, governor of the Isle of Man, who visited Iona in 1688, also mentions a MS. book, of ancient inscriptions, at Icolmkill, that was presented by Mr. Frazier, son to the Dean of the Isles, to the Earl of Argyle, in King Charles the Second's time; which, as Bishop Nicolson observes in his Historical Library, (if still in being), might probably throw some light upon the history of this Saint.—But it is to be lamented that this MS. volume, containing three hundred Gaelic inscriptions, was afterwards lost, in the troubles of the Argyle family.

In the Bodleain Library, Oxford, there is an old vellum MS. of 140 pages, in the form of a music book, containing the works of Columba in verse, with some account of his own life, his exhortations to Princes, and his Prophecies.

It is much to be regretted that these, with many other Gaelic or Irish manuscrips still existing in the United Kindoms, have not been printed, with verbal translations into Latin or English: and, were a laudable spirit of enquiry and research to be encouraged, there is no doubt that many valuable Gaelic or Irish MSS. might, notwithstanding the various accidents and ravages of time, still be recovered.

The above train of evidence relative to the existence of Gaelic MSS. at different remote periods, completely overturns Dr. Johnson's general reasoning on unwritten languages, and the *non existence of Gaelic MSS. of more than a hundred years old;* consequently the principal pillar, which supported his fabric of scepticism, being destroyed, all the other arguments, advanced against the authenticity of Ossian's poems, fall to the ground.

Note O, *referred to p.* 319.

Mr. Shaw, in his reply to this accusation, qualifies his former assertion, and observes, "With respect to Mr. M'Leod, I now say again, what I have said before, that I offered him half a crown a line for any part of Ossian that he would repeat. Such offers at a jovial table are not very serious. My intention was to provoke him to repeat something, but the provocation had no effect. What he has heard Mr. Macpherson read, he has not distinctly told us; and the passages which he has received from Mr. Macpherson he does not tell us the length of, nor consequently, whether they are not such as might be occasionally fabricated."

It is to be regretted that a controversy of this nature should, in the outset, have been carried on with so much acrimony, and with so many bitter invectives on both sides; so as to render it necessary for either party to contradict the other, or to make unqualified assertions, without having proofs to support them.

Note P, *referred to p.* 319.

ALTHOUGH the writer of this note has not seen Mr. Clarke's Answer to Mr. Shaw's Inquiry into the Authenticity of Ossian, yet he believes the grounds on which Mr. Clarke founded his arguments to shew Mr. Shaw, in contradiction with himself, are principally drawn from his first publication, entitled *an Analysis of the Gaelic Language.* At the close of Mr. Shaw's Introduction to that work, he justly remarks, "an acquaintance with the *Gaelic,* being the mother tongue of all the languages in the west, seems necessary to every antiquary who would study the affinity of languages, or trace the migrations of the ancient races of mankind. Of late it has attracted the attention of the learned in different parts of Europe; and shall its beauties be neglected by those who have opportunities, from their infancy, of understanding it! Antiquity being the taste of the age, some acquaintance with the Gaelic begins justly to be deemed a part of the *Belles Lettres.* The language that boasts of the finished character of Fingal, must richly reward the curiosity of whoever studies it. Of this Sir James Foulis is a rare instance, who, in advanced years, has learned to read and write it; and now drinks of the Pierian spring untainted, by reading fragments of poetry in Fingal's own language."

Mr. Shaw might have likewise added the name of an English gentleman, the late General Sir Adolphus Oughton, commander in chief in Scotland, who studied and acquired a competent knowledge of the Gaelic.

Mr. Shaw has also said, in his Analysis of the Gaelic Language, under the head of Prosody, that, "The *Gael*, when their language was formed, seem to be in that state of society when the arts of peace and war were not entirely strangers; when it was an approved maxim to "bind the strong in arms, but spare the feeble hand, be a stream of many tides against the foes of the people, but like the gale that moves the grass to those who ask the aid."—PARCERE SUBJECTIS DEBELLARE SUPERBOS. Such was the genius of the language in the days of *Trenmore* and *Fingal*.

In another part, treating of the measure of *Gaelic poetry*, he remarks, that, "All compositions have hitherto been orally repeated, and which by different persons will ever be differently performed; whereas, had these pieces, been written, every one would have repeated them alike. Even Ossian's poems could not be scanned; for every reciting bard pronounced some words differently, and sometimes substituted one word for another. Nevertheless the poetry always pleases the ear, and is well adapted to the music for which it was originally intended; and the language and composition seldom fail to please the fancy and gain approbation." Mr. Shaw, afterwards, with great ingenuity, treats of the *Gaelic measures*, under the heads of dactyles, spondees, jambs, troches, &c. and exhibits specimens of the irregular and various measures of Ossian's poetry.

It is but fair in this place to notice that Mr. Shaw, in his reply to Mr. Clark, contained in an appendix to the second edition of his *Inquiry into the Authenticity of Ossian*, (and which the learned Abbé Cesarotti appears not to have seen) rests the strength of his arguments on the mysterious conduct of Mr. Macpherson, by withholding from the public the Gaelic originals. "If Fingal (says Shaw) exists in Gaelic, let it be shewn; and if ever the originals can be shewn, opposition may be silenced." With respect to that part of Clark's Answer Shaw against Shaw, wherein he is shewn to be at variance with himself, on the grounds, principally of what has been quoted in this note from his *Analysis*, Shaw replied with candour, and more than usual moderation, that, "if they even contained all the contradictions pretended to be found, it would

prove only, what I very willingly confess, that with respect to the abundance of Erse literature, I have changed my mind. I once certainly believed too much. I perhaps now believe too little; but when my present belief shall be overpowered by conviction, I have already promised to change my mind again."

We have no doubt that the period of Mr. Shaw's conviction is now arrived, when, in addition to the evidence arising from the variety of materials lately collected and reported upon by a committee of the Highland Society of Scotland, in their Inquiries into the Authenticity of Ossian's Poems, there is now published, what has been so long expected, the originals from which Mr. Macpherson translated. The internal evidence arising from a particular examination of the nature and construction of the language, and from the comparison, and as it were analysis of these originals, and Mr. Macpherson's translation of them, will doubtless remove the stumbling-block on which Dr. Johnson's and Mr. Shaw's incredulity was founded. In fact, there is every reason to believe that Mr. Shaw was not at heart *so obstinate a sceptic* as he professed in his Inquiry into the Authenticity of Ossian: and although it brought upon him the acrimonious invectives of his opponents, yet it not only gratified Doctor Johnson, in being, as he conceived, so well supported, and that too by a Highlander; but it secured to Mr. Shaw ever after the Doctor's friendship and patronage. The burden of their argument was a cry of "shew us the manuscripts,"—"Produce the originals, or a transcript of a transcript of the original." "I look not," says Mr. Shaw, in his reply to Mr. Clark, "for Ossian's own hand writing, but I look for a transcript of a transcript from some copy, however distant."

A strict examination of the originals now published, will at all events afford Mr. Shaw, or any Gaelic scholar, the means of discovering either the internal evidence of their authenticity, or internal proofs of their fabrication.

Note Q, *referred to p.* 319.

JOHN BARBOUR wrote the Life and heroic Actions of King Robert Bruce, in ancient Scottish verse, from which Sir John Sinclair has given a quotation, in page xxv. of his Dissertation prefixed to this work. This ancient poem has always been in great estimation, and possesses considerable merit, having run through several editions. It is founded on materials and facts which the author received from some of those

gallant heroes who had fought under that illustrious prince Robert Bruce, when he drove the English out of Scotland.

Note R, *referred to p.* 321.

In the Report of the Committee of the Highland Society of Scotland, appointed to enquire into the nature and authenticity of Ossian's poems, page 50, and Appendix, No. VIII. and IX. there are Critical Strictures on the editions of Ancient Gaelic Poems, collected by Mr. Hill, together with specimens of the corruption of the original poetry and of the incorrectness of his translation. Among other remarks, the following is made by the ingenious reporter: "Mr. Hill published these translations with the original Gaelic prefixed, first in the Gentleman's Magazine, and afterwards in a small pamphlet. He subjoined remarks of his own upon the question, much agitated at the time, of the genuineness of Macpherson's Fingal, and on the general nature of Gaelic poetry. These remarks are written in general with candour and impartiality, and with considerable acuteness, as far as the author's limited information enabled him to judge of the subject: but it were unreasonable to expect from the imperfect materials furnished by a desultory tour in the Highlands, made by a person ignorant of the language, as well as the manners of the country, a very satisfactory discussion of questions, on which a well-informed judgment can only be the result of laborious inquiry, and the examination of many documents, not more difficult to procure, than to read or understand when procured. This remark might perhaps be applied, in a more or less considerable degree, to most of the writers on the subject, and to none more justly than to the most celebrated of the number, Dr. Samuel Johnson."

Note S, *referred to in p.* 323.

The most conclusive evidence is adduced in the Dissertation prefixed to the first volume of this work, that a manuscript of Ossian's poems, in Gaelic, actually existed at the Scottish College of Douay in Flanders, previous to Mr. Macpherson having made any collection of those poems. It appears that Ossian's poems, in the manuscript folio volume alluded to, were collected and written by the late Rev. John Farquharson, a Roman Catholic clergyman, about the year 1745, while living at Strathglass in the North Highlands. This manuscript he carried with him

to the college of Douay, where he was made prefect of studies; and on his leaving that place in 1773, he left the MS. at the college. The concurrent testimony of the venerable Bishops Cameron and Chisholm, of the Roman Catholic persuasion, and of the Rev. James Macgillivray, who were students at the college of Douay between the years 1763 and 1773, as exhibited in their correspondence with Sir John Sinclair, inserted in his Dissertation, will at the present moment be perused with the most lively interest, by all impartial enquirers after truth, and admirers of Gaelic literature.

Note T, *referred to p.* 325.

THERE is an evident mistake in the quotation given from Smith in the text. The fact is, that Smith, in an addenda to his Dissertation on the Authenticity of Ossian's Poems, gives an account of the poems translated by himself, in his work on the Gaelic Antiquities; and the extract given in the text is exclusively applied to them, and not to those translated by Macpherson.

Note U, *referred to p.* 325.

THE poems of Homer, the prince of epic poets, were transmitted orally for ages in detached and irregular fragments, in the same manner as Ossian's, and were at length digested and connected into the epic form, at Athens, by the assiduity of Solon, Pisistrates, and his son Hipparchus. These poems were originally sung, or recited, in fragments, and each of the rhapsodies, or pieces, took its name from the contents, such as "*The Battle of the Ships*,"—"*The Death of Dolon*,"—"*The Valour of Agamemnon*,"—"*The Grot of Calypso*,"—"*The Slaughter of the Wooers*," and the like. Lycurgus, it is reported on the authority of ancient writers, was the first who made them known in Greece in their detached form; that law-giver having, while in Ionia, carefully transcribed them from perfect copies with his own hand, and thence brought them to Lacedæmon. It, however, appears from undoubted testimony, that until Solon's time, these poems were not digested into the regular form now transmitted to us, but had been only circulated among the Athenians, in separate or detached pieces, and were sung or repeated in recitative.

It therefore appears to have been a task no less laborious than Macpherson's, to collate the originals and prepare the text of the Iliad and

Odyssey, in its pristine purity. Homer composed his poems and flourished, according to the Arundelian Marbles, anno 907 before Christ, and Pisistratus, and his son Hipparchus, who first put together the confused parts of Homer for publication, flourished about the year 500 before Christ. Hence we perceive that near four centuries had elapsed, before the traditionary works of Homer were reduced into the epic form, or noticed among the learned of that age as a regular work. Supposing Homer's verses to have been all as correctly measured, as they are now transmitted to us, yet it cannot be supposed that this was the case at the period of their being collected from oral tradition; or that vanity had not led some poetical reciter, or rhapsodist, to make additions or transpositions of his own, and even to alter some lines and interpolate others; or that necessity might not have induced others to supply chasms, to connect the detached parts.—In short, the perfect poems given to us cannot be the identical Greek composed by Homer, no more than we can presume to say that those of Ossian, collected by Macpherson, are literally in every part the identical Gaelic composed by that bard; since it is obvious, even to the most strenuous advocates for the authenticity of Ossian's poems, that they must have been arranged, digested, and connected by or under the authority of him, who had mind enough to make the collection.

From the testimony of ancient writers, there appear to have been seven poets of inferior talents, who bore the name of Homer. Contending nations, districts, and cities, claimed the honour of his birth. The *Celtic bard* too, has had his imitators in Ireland and Scotland, who assumed the name of Ossian; and his birth has been claimed by both countries: (See note X). But in the concluding words of Cesarotti we may remark, *Let Ossian be a native of Morven, or of Ulster, no one will say, he was not the son of Apollo.*

Note W, *referred to p.* 327.

THROUGHOUT the whole of Ossian's poems, collected and translated by Macpherson, there is no mention made of the apostle St. Patrick, neither is there a single allusion thrown out relative to the Christian religion, or its tenets; nor a single hint given of the customs or manners of a more advanced age than that early one, in which they are supposed to have been written. St. Patrick appears, from every authority to be relied upon, to have been born in Scotland, at a place called *Kirk*, or

Kil-Patrick, near Dunbarton, and to have flourished in Ireland about the middle of the fifth century. Ossian is supposed to have flourished at the end of the third or beginning of the fourth century, about 150 years before the æra of St. Patrick, consequently before the introduction of Christianity into the remote regions of the Western Highlands of Scotland.

After the train of evidence adduced in the Dissertation prefixed to this work, proving from the concurrent authorities of Barbour, Boethius, Bishop Leslie, Bishop Douglas, Lyndsay, Lord Hailes, Nicolson and Colgan, that the poems current in the Highlands were composed by Ossian, a Scottish bard; it is only necessary here to remark, that supposing Macpherson's genius capable of fabricating the poems ascribed to Ossian, would he not in one part or another have been thrown off his guard, and discovered the imposture, by introducing some allusions to St. Patrick, or the rites of the Christian religion? The inference therefore, to be fairly drawn from this apparent anachronism in the Irish poems ascribed to Ossian, is, that inferior poets might have assumed the name of Ossian in Ireland as well as in Scotland, like the inferior poets who assumed the name of Homer in Ionia, Attica, and other parts of ancient Greece. This opinion receives some weight from that of Colgan, an Irish author of great learning and research, who mentions that St. Patrick had a convert dignified with the name of Ossin, or Ossian.

The Scotch, as already noticed, claim for their country the honour of having given birth to St. Patrick, and there are many circumstances favouring this tradition, though Mr. O'Halloran, an Irish writer, supposes that he was rather a native of Wales. In a burying place in the churchyard of Old *Kirk*, or *Kilpatrick*, there is a stone of great antiquity, with a figure said to be that of St. Patrick upon it; and some go so far as to assert that he was buried under it.* Mr. Pennant says, "Ireland will scarce forgive me if I am silent about the birth place of its tutelar saint. He first drew breath at Kirkpatrick, and derived his name from his father, a noble Roman (a Patrician) who fled hither in the time of persecution."†

The place of his nativity and burial, whether in Ireland or Scotland,

* See Statistical Account by the Rev. John Davidson.
† Pennant's Tour, Vol. II. p. 160, 5th edition.

has been a subject of as much controversy with the religious of both nations, as Homer's birth place was formerly among the cities of Greece. It is however admitted by the Scottish writers, that St. Columba, the founder of the monastery of Icolmkill, and who flourished in the sixth century, was a native of Ireland. But that he died, worn out with age, at Iona, and was interred there. The Irish pretend, as Mr. Pennant remarks, that in after times he was translated to *Down*, where, according to the epitaph, his remains were deposited with those of St. Bridget, and St. Patrick. But this is totally denied by the Scots, who affirm that the contrary is shewn in a life of the saint, extracted out of the Pope's library, and translated from the Latin into Gaelic, by father Calohoran, which decides in favour of Iona, the dispute. This Gaelic MS. is in the Advocate's library at Edinburgh (1693). In short whether Ossian, the son of Fingal, or the Irish apostle St. Patrick, or St. Columba, were natives of Scotland or Ireland, we do not consider of sufficient importance for such keen controversy as the subject has, at different periods, excited among writers of both nations; for the fact being established either way, can neither augment or diminish the weight of external evidence necessary to prove that Fingal fought, and that Ossian sung, in Gaelic, in Ireland as well as in Scotland. Nor can it be denied that the language peculiar to both countries was radically the same, being derived from the same parent stock; and that the Irish and Scotch were one and the same people.

Although it may be lamented that the Gaelic language has been on the decline for many years, yet it is flattering to the admirers of Celtic literature, that it has survived Ossian as a living speech in parts of Scotland and Ireland for *fifteen hundred years;* and there is now a probability, before it becomes a dead or unspoken language, that from the fond attention of the Highlanders and Irish to their vernacular tongue, it may survive our ancient bard, as long as the language of Homer survived him as a living speech in the states of Greece, namely, more than *two thousand years.*

Note X, *referred to p.* 328, 9.

As we have the testimony of ancient writers, that there were seven other poets of inferior note, who bore the name of Homer, may it not be reasonably conjectured, by way of reconciling the apparent anachronisms in the Irish poems ascribed to *Ossian, the son of Fingal,* and

published by Mr. Hill, the Baron de Harold, Miss Brookes, and others, that there might have been one or two other inferior poets, cotemporaries with Saint Patrick, and even posterior to that period, who bore the name of *Ossian;* or who chose to assume a name in the days of old so renowned in poetic lore?

The question, whether the Scots, derived from the Celtic origin, had first been established in Ireland, and migrated thence to the north-west coasts of Great Britain, has been (as noticed by Mr. Hume) disputed with as great zeal, and even acrimony, between the Scottish and Irish antiquaries, as if the honour of their respective countries were most deeply concerned in the decision. We need not therefore be surprised, that the same zeal has been evinced by each nation in claiming Ossian as her native bard. Homer had contending nations and cities to claim the honour of his birth; and many ages had elapsed before it was ascertained that he was a native of Ionia.

Neither need we be surprised that the bards and traditional preservers of ancient Gaelic songs in Scotland and Ireland, have ever been fond of ascribing them all to so divine a bard as Ossian, especially such poems as relate to the wars, in which he bore a part, and to the exploits of his own race. This may be the cause why there are so many ancient poems in both countries ascribed to Ossian, the son of Fingal. And it must be confessed there is some difficulty in separating the genuine from the spurious, so as to clear them from the mist of obscurity, in which they are enveloped.

Note Y, *referred to p.* 329.

As it may not be unacceptable to the reader, we shall give a brief explanation of the terms *Morgante* and *Ricciardetto*, alluded to in the text, by the Abbé Cesarotti.

1. *Morgante*, or rather *Il Morgante Maggiore*, is an epic poem or romance, composed in the fifteenth century, by *Luigi Pulci*, a Florentine of noble descent. This poem is generally regarded as the prototype of the Orlando Furioso of Ariosto. The author appears to have lived on terms of intimacy with *Lorenzo di Medici*, who, in one of his poetical effusions titled *La Caccia col Falcone*, mentions him with great freedom and jocularity. This poem of *Morgante*, as observed by Mr. *Roscoe*, in his Life of *Lorenzo di Medici*, "is the singular offspring of the wayward genius of *Pulci*, and has been as immoderately commended by its

admirers as it has been unreasonably condemned and degraded by its opponents; and while some have not scrupled to prefer it to the productions of Ariosto and Tasso, others have decried it as vulgar, absurd, and profane." It is said by Crescimbeni, that Pulci was accustomed to recite this poem at the table of Lorenzo, in the manner of the ancient rhapsodists.

2. *Ricciardetto* is the name of a burlesque poem in thirty cantos, written by *Nicolas Fortiguerri*, (under the feigned name of *Niccolo Carteromaco*), a learned Italian prelate, who flourished in the beginning of the last century. The author wished to prove to a party of wits and critics at Rome, how easy it is for a man of imagination to write in the style of Ariosto, whom some of them had preferred to Tasso. In this poem he gives full scope to his imagination; and its extravagance would be fatiguing beyond measure, were it not supported by the greatest ease of versification, and perpetual sallies of pleasantry and genius.

SUPPLEMENTAL OBSERVATIONS

ON THE

AUTHENTICITY OF OSSIAN'S POEMS.

BY JOHN M'ARTHUR, LL. D.

SUPPLEMENTAL OBSERVATIONS

ON

THE AUTHENTICITY OF OSSIAN'S POEMS.

In these observations it is proposed to discuss in a cursory manner the following subjects, which could not be brought within the limits of the preceding Notes on Cesarotti's Dissertation, without extending them to a greater length than was consistent with the plan prescribed.

1. Oral tradition, ancient song and music.

2. The ancient name and inhabitants of Great Britain, and progress of letters among the Caledonians.

3. Philological enquiries, and the affinity of the Celtic, or Gaelic, with the Oriental and other languages.

4. A summary of the evidence already adduced in support of the authenticity of Ossian's poems, with further proofs.

To which it is proposed to add topographic descriptions of some of the principal scenes of Fingal and his warriors, and notices of Celtic, Gaelic, Irish, and Welsh books published, also of Gaelic and Irish manuscripts still existing in Great Britain and Ireland.

I. ORAL TRADITION, ANCIENT SONG AND MUSIC.

That unwritten compositions of heroic actions have been preserved unimpaired for ages, is a truth no person, who has given the subject an impartial consideration can deny. The retentive powers of memory, when duly exercised, more especially by minds accustomed to receive early impressions, from the great book of nature, on love, war, and hunting, subjects so deeply interesting to man in the early stages of society, must have enabled the ancient druids and bards to transmit unimpaired to posterity what they had acquired, by long perseverance in professional duties, on topics perfectly congenial with their natural inclination.

It was not merely the constant practice of the druids and Scottish bards, like the ancient poets of Greece and Arabia, to recite or sing the heroic compositions of their country, but it was their official duty to transmit them to their successors unaltered as they had acquired them; and hence it may be inferred that those compositions were preserved in greater purity, than could have been expected had they been committed to writing. Because, in transmitting them orally, the cadence or rhyme, by the transposition of a single syllable, or even a change in the place of the same long or short vowel, could not fail to be detected, by every ear susceptible of the harmony of sounds; whereas, in written compositions, errors might imperceptibly creep into the successive transcripts handed down during a series

of ages; they might become even unintentionally so disguised with alterations, as to destroy the original simplicity of the composition; and they might be subject to the imagined improvements, which the vanity of some transcribers would lead them to introduce. It may be added, that a written record is liable to be destroyed by various causes, not to mention the ravages of time; while narratives, imprinted on the minds of the youth of successive generations, can only be lost with the race itself.

In corroboration of this opinion, we have the authority of Julius Cæsar, who, speaking of the druids, says, "They are said to get by heart a great number of verses,so that some continue twenty years in their education. Neither is it held lawful to commit those things to writing, though, in almost all public transactions and private accounts, they use the Greek letter. They seem to have instituted this method for two reasons: because, they would not have their learning divulged to the vulgar; and lest those who learned, by depending on their writings, should be less assiduous in cultivating their memory; and because it frequently happens, that, by the assistance of letters, persons take less pains in getting by heart or remembering."*

In a recent publication by a member of the Celtic Academy at Paris, we are told, that the principles of druidical learning were established and consigned in sixty thousand verses, and that it was incumbent on the druids of the first class to get them all by heart.†

* Cæs. Com. Lib. VI. Cap. 13.

† Les principes de leur doctrine furent établis et consignés dans soixante mille vers qui n'étoient que des adages ou des résultats dans

The extraordinary powers of memory must at the present moment be universally admitted. Many persons might be named, to prove that those powers, even in our age, are almost unlimited when fully exercised and called into action. By affidavits and other sources of evidence, so conclusive that in any case, excepting the authenticity of Ossian's poems, no person would dare to question them, it is indisputably established, that the whole of those poems published by Mr. Macpherson, and many others, were preserved in their native Gaelic, at least from time immemorial, by oral tradition; but reference shall be made to one affidavit only, (as given in the Appendix to Sir John Sinclair's Dissertation prefixed to this work,)* namely, the affidavit of Captain John Macdonald of Breakish, who solemnly swears, and his veracity is unimpeached, that, for a certain period of his life, he could repeat some thousand verses of those poems, which he had acquired solely by oral tradition. In a subsequent division, viz. Summary of Evidence, we shall have occasion to detail more amply this and the other proofs.

In note E. to Cesarotti's Dissertation we have the testimony of the learned Sir Wm. Jones, respecting the credit due to the traditions of the ancient Arabs; whose monuments of old history are collections of poetical pieces orally recited for ages, and thus transmitted from one generation to another. Writing was so little practised among the Arabs, that their most

tous les genres de connoissances: les druides de la première classe devoient les savoir par cœur.

Monumens Celtiques, par M. Cambry de l'Academie Celtique, &c.

* Appendix, No. I.

ancient poems, recording their most memorable transactions, may be considered as originally unwritten. What Sir Wm. Jones tells us respecting the unwritten language of the Arabs, is equally applicable to the Celtic, or Gaelic, and proves that "Dr. Johnson's reasoning on the extreme imperfection of unwritten language was too general, since a language that is only spoken may nevertheless be highly polished by a people who, like the ancient Arabs, make the improvement of their idiom a national concern, appoint solemn assemblies for the purpose of displaying their poetical talents, and hold it a duty to exercise their children in getting by heart their most approved compositions."

This too, as observed in the preceding notes, was the constant practice and duty of the rhapsodists of ancient Greece, and of the druids, and Celtic bards; and the practice was continued after letters were known, and even after the art of printing had been introduced into Europe. We find that in the reigns of *Edgar* the Peaceable, and of *Ethelred*, the mountains of Germany, Sweden, Denmark, and even of Iceland, were the residence of the Muses. The commemoration of heroic actions, and the chronicle of interesting events were, in those countries, perpetuated in rhyme; and, like the sons of Albion, the ancient Greeks,* as well as the northern nations, advanced to battle with their war-songs. We are told in *Torfæus*, † that the Scandinavian bards or scalds were, like the Celtic, held in the highest

* Plutarch's Life of Lycurgus.

† Torf. Hist. Rerum Orcadensium.

estimation by the people of Norway, Denmark, and Sweden. They were for many ages retained by monarchs, and invested with extraordinary privileges. In the court of the Norwegian sovereign, *Harold Harfager*, who reigned in the ninth century, they had precedence at table next to the king himself, every individual of the order according to his dignity. The poems of these ancient bards are said to have had the same wonderful influence on the minds and passions of the hearers, as those of the Caledonian bards. Like the poems of other nations in the hunting or early stages, they inculcated morality as well as heroism; and the sister-art music lent her aid, to give them the most powerful effect. Legends of the fascinating powers of music are related by the historians of those times, and similar effects are ascribed to its magical charms on the harp, accompanied with the song, as to the lyres of Orpheus, Arion, and Amphion. The compositions of the Caledonian bards, as well as of the Scandinavian scalds, are full of similies drawn from objects of nature, and interspersed with metaphors exceedingly bold and sublime. Their language and expressions were nervous, glowing, and animated; the composition also dazzled the imagination, with an endless variety in the kind and measure of their verses. Their music suited the song; and the last in all its inflections was congenial with the passions meant to be excited. Whether with a view to have the effect of the "spirit-stirring drum," the warlike sound of the bagpipe, or the plaintive and moving strains of the lute; all were combined to produce the desired

effect, when the harp was strung, and its sound with the song arose in the hall, amidst the feast of shells. Ossian often mentions, that the halls of Fingal and his warriors rung with the united melody of the voices of "a hundred bards, who had strung the harp."—"Bid the harp to be strung," says Fingal to Morne, "and the voice of the bard to arise, that those who fall may rejoice in their fame."

The ingenious author of Gaelic Antiquities* tells us, that the ancient Caledonians were a nation of musicians. "The art was not at all peculiar to the bards, although they were the chief masters of it. Every hero, every virgin could touch the harp and melt the soul. This universality of the art was probably owing, in some measure, to the simplicity of the instrument. In the ancient states of Greece, the harp, consisting of only four strings, was of so simple a construction, that warriors, women, and even children, engaged in other pursuits and avocations, could play upon it. In Egypt the case was the same, insomuch that even the Israelitish women, notwithstanding the severity of their bondage, could all play on instruments of music. The Caledonian, or British harp, we may suppose to have been in its construction equally simple, and in its effects equally powerful. In the vicissitudes of all human affairs, not only the ancient harp, but even the ancient science of music, has been in a great measure lost, and supplied only by what is made up of certain

* Dr. Smith's Dissertation on the Authenticity of Ossian's Poems, p. 107.

notes that fell into the fancy of a poor friar in chanting his matins."*

The old Caledonian airs, when divested of their modern deteriorations and unnatural variations, are peculiarly distinguished for their melodious, tender, and moving strains, which touch the heart, and most sensibly affect the imagination. No wonder then that every repetition should awaken, in the minds of the people, a love and affection for their parent soil, and a fond remembrance of the companions and friends of their youth. This fondness for native music is not peculiar to the Scottish Highlanders. We find that, in many other mountainous countries, a similar passion pervades the inhabitants. The Irish, Welsh, Swiss, the Corsicans,† and Calabrese, all have national airs peculiar to themselves, combining romantic sweetness with pathetic simplicity. We often see the Highlanders affected by hearing sung or played such airs as "*Cha pill me tuille*, &c." The Irish by the airs *Cumh' leinn*, *Ailein a ruin*, &c. and the Swiss by the air called *Ranz de Vache*. Those national songs have been cherished and preserved, with the same fond care as their ancient language; together with many of their ancient customs, pastimes, and institutions.‡

* Temple's Miscellany, Vol. II.

† The Corsicans resemble the Scottish Highlanders of this day in many of their manners and customs, so much indeed that the writer could not help being forcibly struck with their similarity, when in Corsica after the island had become, for a short period, annexed to the crown of Great Britain.

‡ "Ask a Scotch Highlander if he would exchange his lot with the

It was the duty of the ancient bards to celebrate heroic actions, and to adorn their songs with all the charms of music; so as to excite in their hearers a love of virtue, and an ardent desire to have their names renowned for deeds of valour, and their fame transmitted to posterity. "Your fame," says Ossian, "shall remain in my song, when these mouldering stones shall fail."* Ossian, indeed, in several places, makes music or song a part of the happiness of a future state.† One of the principal tenets, inculcated by the Druids, was the immortality of the soul, in order to inspire the warriors with courage in battle. Their paradise was called *Flath-innis*, which signifies

first potentate of the earth. When far removed from his beloved mountains, he carries with him the recollection of them wherever he goes; he sighs for his rocks, his torrents, and his clouds. He longs to eat again his barley-bread, to drink goats' milk, *and to sing in the valley the ballads which were sung also by his forefathers.* He pines if prevented from returning to his native clime. It is a mountain plant which must be rooted among rocks; it cannot thrive unless it be battered by the winds and by the rain; in the soil, the shelter, and the sun-shine of the plain it soon droops and dies. With what joy will he again fly to his roof of furze! With what delight will he visit all the sacred relics of his indigence! *See Shoberl's Translation from the French of Aug. Chateaubriand.*

* Exegi monumentum ære perennius. *Horace.*

† Taibhse na thuit anns a' bhlâr
Ag aomadh gun dan o 'n sianaibh.
Eireadth o Chathmore na clârsaich
Chuireas dearsa air sâir sa' ghaoith.

Tighmora, Vol. III. p. 60.

"The ghosts of those who fell in battle bend forward from their clouds to the song. Bid, O Cathmore! the harp to rise, to reflect a beam of light on the brave who ride on their wandering blasts."

the island of the brave or virtuous, and is still used in the Gaelic to denote *Heaven*.* "On the rising hill are the halls of the departed—the high roofed dwellings of the heroes of old." So great was the predilection of the ancient inhabitants of Scotland and Ireland both to music and song, that the first Christian missionaries judiciously called the song and harp to their aid, when they undertook to convert the people.—The fame of the musical talents of St. Patrick and St. Columba stands high in their biographical annals.

The bards joined to the precepts which they recited or sung, the most heroic example; by accompanying the warriors to the field of battle, animating them in the hour of danger, and kindling their souls into a flame with the song called *Prosnacha-Catha*, or the incitement to war. It was the custom even to raise the war-song in the midst of battle, to encourage the yielding heroes. Fingal, on finding Morne's son nearly subdued by Swaran, says, "Go, Ullin, go, my aged bard, remind the mighty Gaul of war—Remind him of his fathers—Support the yield-

Ar caoimh mar sholuis a chaochail,
Sna speura faoin os ar cionn
Cha bhi ni 's mò; ach taomadh
Le ceol aobhach an aiteal tharuinn. *Losga Taura.*

"Our friends no more shall be like stars that forsake their blue place, and leave their companions mournful. No: they will always attend us in the joy of our course; they will pour their light and their glad song around us."—*The Fall of Tura, in Smith's Gaelic Ant.*

* Smith's Hist. of the Druids, p. 19.

ing fight with song; for the song enlivens war."* Thus did the bards of old, as well as those of later times, inspire the warriors with a love of fame and contempt of death.† We find in *Tacitus*, that a similar custom prevailed among the Germans;‡ and in the poems of *Tyrtæus*, there are specimens of the rapid measure which instigated the Lacedemonians to battle, and "fired their souls to deeds of fame."§ The old *Persian* magi are said to have followed the same course; and *Homer* alludes to a similar custom

* *Fingal*, B. IV. See the war-song of *Ullin* (original), Vol. I. p. 166. v. 299—310; and the short and rapid measure of its composition, which is suited to the passions meant to be excited.

† "Snior sheas feara Lochlan gu faoin,
Nuair dh' eirich *gaoir nam bard*."

"Nor stood the sons of Lochlin harmless in their place, when the fury of the battle arose, and the strife was kindled by the songs of the bards." *Cathula*, in Smith's *Gaelic Ant.*

‡ Tacit. de Mor. Germ. C. 3.

§ The ancient Lacedemonian bard *Tyrtæus* flourished anno 680 before Christ, and composed five books of "war verses," some fragments of which still remain, and have been published with the poems of the minor Greek classics. Those fragments, with the elegies and other pieces, were first published in Greek, with a Latin version, at Antwerp, in 1568, and this edition is extremely scarce. Tyrtæus, like Ossian, by his valour and the animating powers of his song, raised his name to the rank of the greatest heroes as well as of the noblest poets. The Lacedemonians having blockaded Messene, a revolted city of Peloponnesus, they applied to the Athenians for a general. Tyrtæus (a native of Athens) was sent to them, and although the Lacedemonians had despaired of success, yet, by his animating example, and the captivating power of his war-songs, a complete victory was gained. Hence our English poet:

When by impulse from heaven Tyrtæus sang,
In drooping soldiers a new courage sprang.

in the Trojan war.* The American tribes of Indians have also their *war shouts*, when about to engage an enemy.

Our historian *Robertson*, in his proofs and illustrations to the View of the State of Europe,† states a circumstance related by *Priscus*, in his history of the Embassy to *Attila*, King of the Huns, which gives a striking view of the enthusiastic passion for war which prevailed among the barbarous nations. When the entertainment, to which that fierce conqueror admitted the Roman ambassadors, was ended, two Scythians advanced towards Attila, and recited a poem, in which they celebrated his victories and military virtues. All the Huns fixed their eyes with attention on the bards. Some seemed to be delighted with the verses; others, remembering their own battles and exploits, exulted with joy; while such as were become feeble through age, burst out into tears, bewailing the decay of their vigour, and the state of inactivity in which they were now obliged to remain.‡

The venerated office of the bards was continued in the northern parts of Scotland and the Western

Reviving Sparta now the fight maintain'd,
And what two generals lost a poet gain'd. *Roscommon.*

There is a striking resemblance between the characters of the Lacedemonian and Celtic bards. They were warriors, poets, and musicians.

* ——— Through the Grecian throng
With horror sounds the loud *Orthean song*. *Iliad* XI. 13.

† Hist. Charles V. Vol. I. Note III. C.

‡ Excerpta ex Historia Prisci Rhetoris ap. Byzant. Hist. Script. Vol. I. p. 45.

Isles, until the latter end of the seventeenth century. Since the extinction of their order, the songs and "tales of the times of old" no longer echo in the hall. The harp remains unstrung, and no more vibrates to the voices of the bards. The song of *victory* is no longer raised on the return of a triumphant hero:* nor are the songs of the bards now raised over the tombs of the warriors.† The valiant deeds of other times are no longer recited; and the venerable remains of the Celtic language have been gradually on the decline, but will now, it is hoped, be preserved for ever!

Spenser, in his View of the State of Ireland,‡ tells

* It was usual for the chiefs, returning from successful expeditions, to send their bards singing before them, and, on their arrival at home, they were accompanied in the song of victory by other bards.

"Duisg sòlas an talla nan stuadh;
Thill righ nam buadh le 'sluagh gu 'thir.
Tha chòmstri Charuinn fada uainn,
Mar fhuaim nach cluinnear ni 's mò:
Togadh bàird a 'chiuil an duain;
Thill gaisgeach nam buadh le chliu."

Carraig-thura, Vol. I. p. 96.

"Let the beam spread in the hall, the King of Shells is returned! The strife of Carun is past, like sounds that are heard no more. Raise the song, O bards! The king is returned with his fame." *Macpherson's Translation.*

† The funeral songs, or elegies, in Ossian's time, closed every stanza with some remarkable epithet or simile in praise of the hero. "Thou wert mighty in battle—thy strength was like the strength of a stream—thy speed like the eagle's wing—thy path in battle was terrible: the steps of death were behind thy sword. *Death of Cuthullin.*

‡ Spenser's Works, Vol. VI. (12mo. edition) p. 121. His View of the State of Ireland was written between the years 1580 and 1589.

us, that in his time there was amongst the Irish, a certain kind of people called bards, whose profession was to set forth the praises or demerits of men in their poems or *rhythmes*, and who were held in such high repute and estimation among the Irish, that none dared displease them, from a dread of their reproaches, and of being made infamous in the mouths of all men; for their verses were received with general applause, and sung at all feasts and meetings by certain other persons whose function it was.

Although there appear an evident debasement in the character of the bards of modern times, when compared with those of "other years," we ought not on that account, to withhold giving due faith to the traditional history, which Ossian and his contemporary bards have transmitted to us, respecting Fingal and his warriors. It has been shewn, that the memory, when duly cultivated, is capable of the most extraordinary degree of retention; and that in remote ages, and in countries where the art of writing was not unknown, the most sublime moral truths, and the recital of the most heroic achievements, were entrusted wholly to memory, in preference to written records. That history so transmitted through a series of ages can, in all things, be equally correct as the historical productions of this day, would be too much to affirm; but the moral precepts may be allowed to be authentic, and the leading historical features are not to be denied. Why then make an exception? Why refuse credit to oral tradition, when applied to the history and transactions of the

scattered remnants of the Celtic nations, driven to the remote and mountainous regions of Caledonia, "a people untouched by the Roman or Saxon invasions of the south, and by those of the Danes on the east and west skirts of their country: *the unmixed remains of that Celtic empire, which once stretched from the pillars of Hercules to Archangel.*"*

When the military discipline of the Romans had prevailed, and driven the ancient Albions to preserve their independence among the bleak mountains of Caledonia, they carried with them and fondly cherished the arts, language, customs, and manners of their forefathers, to the entire exclusion of every thing Roman. The south of Britain soon afterwards became the prey of the Saxons, who conquered and desolated the country. The Saxons, in their turn, gave way to the Danes; and the Norman invaders completed the subjection of that part of Britain. While desolation was thus laying waste the south, as well as the east and the west, feuds and conflicts among the Highland clans (confined to their fastnesses in the mountains of Caledonia) sprung up with the feudal system, and usurped the dignified independence, the refined manners, and elevated sentiments, which had prevailed in the days of Fingal.

The history of those domestic feuds, which disgrace the Celtic race, and the descendants of Fingal and his warriors, during a period of nearly seven centuries, namely, from the beginning of the eleventh to the latter end of the seventeenth century, exhibits to the cultivated mind a melancholy picture of

* Dalrymple's Memoirs of Great Britain and Ireland.

the savage fierceness and degenerated state of the Scottish Higlanders:* and this, while it indisputably proves that Ossian's poems cannot be a production of the fifteenth century, is undoubtedly one of the greatest obstacles to a belief in their authenticity; because it is difficult to believe that an ancestor of such a people can have been the author of the noble and manly sentiments with which those poems are replete.

After these unhappy times, about the beginning of the eighteenth century, civilization began again to dawn on the Highlanders, "like the returning beam that was set;" and they appeared gradually to emerge from that state of worse than Gothic barbarism, which had succeeded the refined age of Fingal. A mortal blow was fortunately given to the feudal system, which had so long prevailed, by an act of the British legislature, passed in 1748, abolishing for ever hereditary jurisdiction in Scotland.

The manners of the Highlanders have within half a century undergone a wonderful change; and although we have to regret the decline of the ancient language, in which Fingal spoke and Ossian sung, yet in a political point of view, this is much more than compensated by the rapid strides which have been made, and are daily making, in the civilization of the Highlanders, and the consequent improvement of their country.

* Hist. of the Feuds and Conflicts, published from a manuscript in the reign of James VI. by Foules of Glasgow, 1764.

II. OF THE ANCIENT NAME AND INHABITANTS OF BRITAIN, AND PROGRESS OF LETTERS AMONG THE CALEDONIANS.

WRITERS have differed in their definitions of the word *Albin*, or *Albion*, the ancient name of the island of Great Britain. Dr. John Macpherson, late minister of Slate in the Isle of Sky, father of Sir John Macpherson, Bart. in his Critical Dissertation on the origin of the ancient Caledonians, has given the most rational and decided opinion upon it.* His words are, "The indigenal name of the Caledonians is the only one hitherto known among their genuine descendants, the Highlanders of Scotland. They call themselves *Albanich* to this day. All the illiterate Highlanders are as perfect strangers to the national name of *Scot*, as they are to that of Parthian or Arabian. If a common Highlander is asked of what country he is, he immediately answers that he is an *Albanach* or *Gael*. It is unnecessary to produce authorities to shew, that the island, which now goes under the name of Britain, was in early ages called *Albion*. To search for a Hebrew or Phœnician etymon of Albion has been the folly of some learned writers. In vain have some attempted to derive it from the white cliffs near Dover, or from a Greek word which signifies a certain species of grain, or from a gigantic son of Neptune. In the Celtic language, of which so many different dialects were diffused over

* Dr. Macpherson's Critical Dissertation, p. 115. See also La Martiniere's Dict. Geog. tit. Albion.

all the European nations of the west and north, and, let me add, the Scythians of Asia, the vocable *alp*, or *alba*, signifies *high*. Of the Alpes Grajæ, Alpes Pæninæ, or Penninæ, and the Alpes Bastarnicæ, every man of letters has read. In the ancient language of Scotland *alp* signifies invariably an *eminence*. The Albani near the Caspian sea, the Albani of Macedon, the Albani of Italy, and the Albanich of Britain, had all the same right to a name founded on the same characteristical reason, the height or roughness of their respective countries. The same thing may be said of the Gaulish Albici near Massilia."

It is well known, to those even but indifferently conversant in the Gaelic language, that most of the words are peculiarly energetic, and expressive of some property or quality of their object, more especially of the external appearance of countries, mountains, rivers, &c. *Albin*, or *Alpin*, which in that language signifies *high* or *mountainous country*, is the ancient name of our island, Britain; and the word is compounded of *Alb*, or *Alp*, high, and *in*, land. That the Celts of Gaul were the progenitors of the first inhabitants of Britain has an air of probability, from the vicinity of the two countries, and the testimony of several ancient writers. But *Julius Cæsar* thinks, that the inmost inhabitants were indigenous; because, after diligent inquiry, he could discover nothing of their first coming hither, neither had they any monuments of learning whence he could receive information. Although a veil of obscurity be thus thrown over the *aborigines* of this island, and the remote period when the first migration of the

Celts of Gaul is supposed to have happened; yet there are more than conjectural arguments to prove, that the appellation of *Albins*, or *Albions*, given to the natives, was of the remotest antiquity, and is derived from the Celtic root *Alpin*, or *Albin;* and, as observed by Dr. Macpherson and La Martiniere, the term is now retained and pronounced in the Gaelic language *Albanich*, signifying natives of the *High lands*. The appellation of *Albion* appears to have been given to Britain by *Strabo*, and other Greek as well as Roman writers;* but *Buchanan* mentions, that several Greek and Latin authors called the whole island *Britannia*, and all its inhabitants *Britons*, without making any distinction. *Strabo* has remarked (lib. iv.), that no one can doubt that the name of *Albion*, which is given to Britain, comes from the same source as that indiscriminately given to the Alps, namely, *Alpia*, and *Albia*. *Martiniere*, in his Geographical Dictionary (before referred to), under the article *Celts*, tells us, on the authority of Strabo, that the word *Alps* is of Celtic origin, borrowed by the Romans and Greeks.† *Stephanus* of Byzantium,

* Pliny says, in speaking of our island, "Albion ipsi nomen fuit, cum Britanniæ vocarentur omnes insulæ. Lib. IV. c. 16.

† "J'ai remarqué, au mot Alpes, que, de l'aveu même de Strabon, c'étoit un mot Celtique emprunté par les Latins et par les Grecs." Dictionnaire Geographique par Bruzen La Martiniere.

Innes has given in his Critical Essay, two ancient fragments of Scottish history, which throw some light on the extensive boundaries of Fingal's kingdom. "Fergus the son of Erc reigned over *Albany* from *Drumalbin* to the sea of Ireland and Innsegall (or Hebrides)." *Lhuyd*, in his Archælogia Britannica, when giving a catalogue of Irish manuscripts in Trinity College, Dublin, mentions one called the Book of

who lived in the fifth century, describes our island thus: *Albion insula est hodie Britannia dicta ab albis rupibus, quas mare abluit.*

When or how our island received the general appellation of *Britannia*, is not precisely ascertained. It is however well known, from the concurrent testimony of historians, that the ancient inhabitants, who were considered by Cæsar as the inmost, or most remote from the southern parts, or those who were driven by successive invaders to the strongholds in the north of the island, were known and distinguished by the ancient name of *Alpins*, or *Albions;* which true Celtic name of Albion, the *Gael* of Scotland and Ireland continued to give to the whole island of Great Britain: and that, after the Saxons had defeated the South Britons, the portion which the former possessed of Britain was named by the ancient inhabitants, *Sasson*, the name England goes by at the present day in the Gaelic language: hence is derived in Gaelic the compound *Sassonich*, signifying Englishmen, or perhaps, more properly, *Anglo-Saxons.*

Some writers have, with more ingenuity than sound etymological reasoning, conjectured that, at the period alluded to, the *Welsh*, from having nobly maintained their independence, were distinguished by the honourable appellation of *Ualsh*, signifying, in the Celtic language, *nobility.* The reader conversant in the Gaelic language may, on first consideration

Lecane containing several treatises, histories, and genealogies of Ireland and Scotland, among which there is a commentary on the antiquity of *Albany*, now called *Scotland.*

of the etymon of this appellation, allow the conjecture to have some weight. *Uail*, in Gaelic, signifies *illustrious*, or *renowned*. *Uaisle*, nobility, gentry, or generosity; from which is derived *Uisleacha*, to ennoble, &c. But the Scottish historian Buchanan, also Dr. Macpherson, and others, affirm, on more solid grounds, that the initial W or U of the Teutonic language is commonly equivalent to the G of the British, Irish, French, and Italian languages. Thus, the *Weales* of the Anglo-Saxons is pronounced by the French *Galles*, as it is by the Irish and ancient Scots *Gaulive*. Hence the Anglo-Saxons denominated the Britons in the South *Weales* in their own language, and *Gauli*, in the monkish Latin of their times, terms literally signifying *strangers*, or *foreigners*: and in the German language, the word *Walsch* still signifies *strangers*. *Gaul*, or *Gauld*, in the Gaelic, has the same signification at this day in the Highlands, and is applied to *lowlanders*, or *strangers*. Thus the compound *gili-gauld*, in Gaelic signifies a *lowland*, or *strange* youth. The distinction therefore between *Gael* and *Gauld* is obvious to every Gaelic scholar. The first relates to the ancient language and country of the Albions; and the Highlanders of Scotland, in speaking of their own language, call it *Gaelic-Albanach*, the language of the Gael in the Highlands, in contradistinction to *Gaelic-Eirinach*, the language of the Gael in Ireland; hence it may be demonstrated, that those congenial dialects may be referred to the same parent-stock, but which of them is now the least corrupted, by the exclusion of exotic words, or terms, must depend on the internal evidence to be

derived from their reciprocal comparisons with the original Celtic roots. The other term, *Gauld*, or *Gaul*, is indiscriminately applied to strangers, or foreigners, and in particular to the present division of Caledonia, where the Gaelic language is not spoken, as well as to England and Wales. The *Orkney* and *Shetland* isles are also at this day known in Gaelic by the name of *Innisgaul*, the islands of strangers; having a retrospect probably to the Norwegians and Danes, who had been in possession of those isles for some centuries.

It may deserve notice, that in the same manner as the Highlanders of Scotland appropriate to themselves, in the Gaelic language, the name of Gael, or Albions, the inhabitants of Gaul distinguished themselves in their language by the name of *Celtæ*; which name must, when used with precision, have been meant to describe the entire people, or stock, of whom those Gauls constituted a part. An ancient writer,* in speaking of the Celts of his own time, observes that "the custom of calling them *Galatæ*, or *Gauls*, has only prevailed of late; they were formerly named Celtæ, both by themselves and by others." Hence it appears, that the Gauls of the Continent, in their own language, distinguished themselves by the name of Celtæ, while other nations called them by the name of Gauls.

The name of *Britain*, given to our island by many Greek and Latin authors after the invasion of Julius Cæsar,† has also its origin in the Celtic tongue:

* Pausan. Attic. p. 6. Ed. Sylb.

† Porphyrius, Tacitus, Mela, Claudian, and others.

Brait, signifies extensive, and *in*, an island, or land. Mr. Clark, however, in his Caledonian Bards (Note p. 54), gives a very ingenious definition of the word, in his translation from the Gaelic of the following words in the ancient poem of *Morduth*; "The high hills of Albion rose on the *top of the waves*," the original of which stands "Dheirich Albin *air braithtonn*." The *Dh* in the first word having the sound of *Y* in English; and, in the middle of the last word, the *th* being, according to the genius of the Celtic language, quiescent, the sentence is pronounced thus —"Yeirich Albin air braitoin;" *Brai*, signifying invariably *top*, and *toin*, waves. That Britain was first peopled from the opposite coast of Gaul is a rational hypothesis; and accordingly has been adopted by the most eminent historians: that, as Britain was within sight of Gaul, the inhabitants would bestow on it some name, before they crossed the channel, is a supposition not altogether improbable. The Celtic language contains no names that are not significant of the external appearance of the objects on which they are bestowed. Ingenuity could certainly suggest no term more significant of the appearance of Britain from France, viewing it over the convexity which the globe forms in the breadth of some parts of the channel, than *the land on the top of the waves*. The ancient poems in the Highlands are, at this day, replete with similar expressions, applied to any land viewed over a part of the sea.

Braid-albin, from which a Scotch Earl takes his title, in Gaelic literally signifies *top of the high lands*, meaning the highest part of Scotland, where

the loftiest peak, or top, is called *Drum-albin*, i. e. the *back of the high lands* of Scotland; and not without cause, as described by Buchannan, for from that back rivers run down into both seas, some into the north or German Ocean, others into the SW. or Deucaledonian Sea.

It must after all, however, be confessed, that the best evidence to be obtained in the pursuit of inquiries into the origin of words, in the languages of so remote a period, cannot be conclusive; because, like all sublunary matter, every dialect must have suffered by the ravages of time and intercourse of the inhabitants with other nations. But it must at the same time be allowed, that a people secluded from strangers, unsubdued by invaders, isolated as it were so long from the civilized world, strangers to commerce and arts, surrounded by mountains, seas, lakes, woods, and sterile heaths, would be less liable than others differently circumstanced to have their colloquial or written language, affected by fluctuations in its roots or structure. These are the physical causes, why the Gaelic language has retained so much of its primitive energy and simplicity, and why its radicals tend in so great a degree to illustrate the terms and compound words of the Oriental and other languages, and of which several examples shall be given in the course of the present investigation.

Independent of the chain of internal evidence already noticed * of the Gaelic having been a written language, from very remote periods, surely some

* See Note E to Cesarotti's Dissertation.

weight is due to the concurrent testimony of ancient as well as modern historians, and to these the reader's attention shall now be directed.

That the Gauls and Albions, or Britons, were originally one people, and the language of the druids of Gaul and of those of Britain was of the same parent or Celtic stock, is not to be questioned. We have given from *Cæsar*, some account of the education of their disciples by the druids of Britain. That celebrated author further informs us, that the druidical system was believed to have originated in Britain, and to have been thence transferred into Gaul; and that in his day, such of the Gauls as wished to make greater proficiency, passed over to study in Britain. The stores of private knowledge, with which the memories of their students may be said to have been loaded, are also mentioned; and the reasons why "they do not hold it lawful to commit those subjects to writing, though in almost all their other public transactions and private business *they use the Greek characters.*"* Cæsar adds, "they are employed in discussions on the stars and their motion, on the magnitude and subdivisions of the earth, on natural philosophy, and on the power and dominion of the immortal gods; their knowledge in which sciences they communicate to their youth, or disciples."†

* Neque fas esse existimant ea literis mandare; quum in reliquis ferè rebus publicis, privatisque rationibus, Græcis literis utantur.

† Multa præterea de sideribus atque eorum motu, de mundi ac terrarum magnitudine, de rerum naturâ, de deorum immortalium vi ac potestate disputant; et juventuti transdunt. *Cæs. Com.* Lib. vi. c. 13.

Here then, in as far as Cæsar can be relied upon, it is fully established, that in Britain, during his age, the art of writing was so generally known, as to be used in even the common transactions of life; and, lest this should surprise his reader, he shews to what length the knowledge of the druids of Britain had in other respects extended.

That the still more ancient druids had a knowledge of letters, and used symbols in writing, is proved by the most eminent antiquaries; and the following testimony, as given by *Bucher*, carries their knowledge of that art to the remotest period of history, viz. " that the druidical characters were not only considered elegant and similar to the Greek, but, on the authority of Xenophon and Archilochus, that those characters which Cadmus introduced into Greece bore a greater resemblance to the Gaulish than to either the Punic or Phœnician letters."* Indeed Cadmus's characters are ascertained to be similar to the druidical and bardic letters of Celtic origin, by the best of all possible evidence, a comparison of the several specimens exhibited by Monsieur de Gebelin in his *Monde Primitif*, and by Mr. Astle in his *Origin and Progress of Writing*. Mr. *Davies*, in his learned and ingenious work † lately published, observes " that the similarity of the two

* Non desunt qui priscos druidorum characteras et elegantes et Græcis similes fuisse credunt. Xenophonte siquidem et Archilocho testibus, literarum figuræ, quas in Græciam e Phœniciâ Cadmus intulit, Galaticis quam Punicis sive Phœniciis similiores extitere. *Bucher*, p. 183.

† Celtic Researches, p. 243.

series is a good argument of their common origin; but it furnishes no clue for the discovery of their first proprietors. Did the Celtæ borrow letters from Greece, or Greece from the Celtæ? The invention of letters," Mr. Davies adds, "is concealed in the darkness of time; I therefore think it most reasonable to suppose, that both nations derived them from a common ancestor." The ancient druidical or bardic alphabet had only sixteen powers, and each letter conveyed the name of a tree or plant. Mr. Davies* has given much luminous information respecting the analogy between the system of druidical symbols, considered as a method of writing, and the similar practice of other nations from the remotest periods.

It may therefore suffice, in this place, to have touched upon the prominent points, which prove, beyond the possibility of doubt, that the ancient druids of Britain and Gaul had a written languge of the Celtic stock; and to suppose, that the British or Scottish bards, their disciples and successors, were ignorant of the art of writing, or that the science became extinct on the destruction of the druidical order, is just as improbable as to conceive that the art of *printing* will now be ever lost. But that, in point of fact, the bards were acquainted with writing is proved by evidence of the most irrefragable nature.

The several monasteries that existed in Scotland, more especially in the Western Isles, at very remote periods, such as *Iona* (now generally known by the

* Celtic Researches, Sect, 8.

name of Icolmkill), *Oransa*, *Ardchatton*, *Uist*, *Rowdle*, *Melrose*, *&c.* cultivated letters in the Celtic or Gaelic language, which, though now spoken partially in remote corners of Great Britain and Ireland,* was the vernacular tongue of the greater part of Scotland from time immemorial to the eleventh or twelfth century.

In those monasteries, not only the Gaelic, but the Latin language was cultivated; and we have instances, to be hereafter noticed, of both Gaelic and Latin treatises written by the abbots and monks at very remote periods, after the introduction of Christianity into Ireland and the Isles of Scotland. This need not surprise us, when we are told on good authority by Mr. Warton,† that "the Latin language was familiar to the Gauls, when conquered by the Franks, for they were a province of the Roman Empire until the year 485. It was the language of their religious offices, their laws, and public transactions. The Franks, who conquered the Gauls at the period just mentioned, still continued this usage, imagining there was a superior dignity in the language of imperial Rome, although this incorporation of the Franks with the Gauls greatly corrupted the Latinity of the latter, and had given it a strong tincture of barbarity before the reign of Charlemagne." The monk *Adamnanus*, as already observed in note N. to Cesarotti's Dissertation, wrote the history of St. Columba, the founder of *Iona*, and the lives of some other monks of the sixth century,

* Bedæ Eccles. Hist. Nicolson's Scottish Historical Library.

† Warton's History of English Poetry, dissertation ii.

which is said by Innes, in his Critical Essay, to have been first written in Gaelic.*

Iona and all the other monasteries were pillaged, anno 1296, by Edward I.; "who," as remarked by Hume, "gave orders to destroy the records, and all those monuments of antiquity which might preserve the memory of the independence of the kingdom, and refute the English claims of superiority." In 1304, the same monarch abrogated all the Scottish laws and customs, and ordered such records or histories, as had escaped his former search, to be burnt or otherwise destroyed.

That the monastery of Iona, or Icolmkill, was, until so pillaged and destroyed, possessed of a valuable library of ancient and numerous MSS. appears from Boethius,† who informs us, that King Eugene VII. about the beginning of the eighth century, ordered all records and books relative to the history of Scotland to be deposited at Icolmkill, where he caused the old building, which contained the library, (then much decayed) to be pulled down, and a new splendid building to be erected for this sole use and purpose. Boethius, in the same work, also mentions, that *Fergus* II. who assisted *Alaric* the Goth, in the sacking of Rome, anno 410, brought away, as part of the plunder, a chest of MSS. which he presented to the monastery of Iona;‡ and Mr. *Pennant*, in his

* An Account of the Life, Miracles, and Writings of St. Columba has been lately published by an eminent Gaelic scholar, the Rev. Dr. Smith of Campbeltown, author of Gaelic Antiquities, &c.

† Boethius, Hist. of Scotland, lib. x. fol. 180.

‡ Boethius, lib. vii. The author was born at Dundee, in the shire

Tour through Scotland, observes, that a small parcel of those books, were, in the year 1525, brought to Aberdeen, and great pains taken to unfold them, but, *through age* and the tenderness of the parchment, little could be read: from what, however, the learned were able to discover, one of the books appeared, by the style, to be an unpublished book of *Sallust.* Hence it appears that learning flourished in the monasteries of the Western Islands of Scotland, at a time when by far the greater part of Europe was wrapt in the dark cloud of Gothic ignorance and barbarism.

Mr. *Pennant* further obesrves, that the records of the island, all written on parchment, and probably other more antique and valuable remains, were destroyed by that worse than Gothic synod, which, at the Reformation, declared war against all science. At that period too, such of the MSS. of Iona, or Icolmkill, as had escaped destruction, were in part carried to Douay and Rome; at least the chartularies, and those others, which, by the monks, were esteemed the most valuable. Of what was carried to Douay, we apprehend that they perished in the French Revolution; but with respect to those carried to Rome, it is still possible that some discovery may be made.*

of Angus, about 1470. After having studied at Dundee and Aberdeen, he was sent to the University of Paris, where, having particularly applied himself to philosophy, he became the professor. Through the patronage of Elphinston, Bishop of Aberdeen, he was afterwards appointed a Principal of the University of Aberdeen.

* The late celebrated Dr. O'Leary had it in contemplation to write

It is moreover said in the Statistical Account of Kilfinichen and Kilviceuen, parishes belonging to Mull, and the Island of Iona forms part of the latter parish, that some of the MSS. alluded to were carried to Inverary; and that one of the Dukes of *Montague* found fragments of them in the shops of that town used as snuff-paper: and, to complete the catastrophe, the whole of the then records of Scotland, deposited in the Castle of Stirling, fell (anno 1651) into the hands of *General Monk*, and were by him transmitted to England. Why must we add, to the disgrace of the age in which it happened, that, to avoid trouble and expense, by much the greater part of those records having been shipped for Leith, soon after the Restoration, were lost at sea! Of what still might have remained with private individuals, much must have been lost, and materially injured from the feuds, civil wars, and rebellions in Scotland.

These are the causes why so few Gaelic MSS. and historical works, in that language, are now extant. The records of the other Celtic nations have not been more fortunate; and a melancholy reflection must thence irresistibly obtrude itself on every enlightened mind, when it finds beyond its

an Ancient History of Ireland, and was often heard to say, that to do it effectually, it would be necessary for him to make researches on the continent, and to remain at Rome two or three years, for the purpose of examining the ancient Irish manuscripts carried thither from Ireland, as the best documents for such a history. There too, it may be presumed, the most valuable Gaelic manuscripts and best documents for an Ancient History of Scotland are to be found.

reach nearly all the original monuments of a people, who, as hath been observed, once reigned over Europe. *

Turgot Bishop of St. Andrews, who was preceptor to the children of King Malcolm Kenmore, † mentions, that in the beginning of the eleventh century, the Gaelic was the general language spoken in Scotland; that it was even the prevailing language at court, and that the clergy of those days could speak no other language. It was about the middle, or near the end of the eleventh century, when, by the introduction of the Saxon dialect into Scotland, we may date the decline of the Gaelic, more especially in that part of Scotland known by the name of the *Lowlands*, in contradistinction to the *Highlands*. As a proof, however, that the Gaelic tongue was prevalent on public and solemn occasions in Scotland, subsequent to the period just alluded to, it may be proper to mention, that in the year 1249, when Alexander III. then but eight years of age, succeeded his father, there appeared at his coronation, as we are

* La Martiniere in his Geog. and Hist. Dictionary, under the article Celts, says, that " Ortelius a fait une carte de l'Europe ancienne avec ce titre, *Europam sive Celticam veterem sic describere conabar Abrahamus Ortelius.*

He was of opinion, that the name of Celts had been general to all the people of Europe. Cluvier had nearly the same idea, but more limited, for according to him (Germ. Antiq. L. I. c. 2.) " la Celtique comprenoit l'Illyrie, la Germanie, la Gaule, l'Espagne, et les Isles Britanniques."

† Turgot's Life of Malcolm III. of Scotland and St. Margaret, written about the close of the eleventh century.

told by *Skinner*,* an old Highlander, with venerable gray hairs, genteely dressed in a scarlet cloak, who, falling on his knees, addressed the young king with the following salutation in the Gaelic language:

Beannaich a Dhe righ Albainn
Alastair Mac Alastair Mhic
Uilliam Mhic Eanraic Mhic
Dhaibhi Mhic Cholium Mhic
Dhonnachae, &c. &c.

God bless the King of Albion
Alexander Son of Alexander, Son of
William, Son of Henry, Son of
David, Son of Malcolm, Son of
Duncan, &c. &c.

In this blessing, or salutation, we are told by Skinner, that the venerable Highlander traced back the genealogy of the kings of Scotland up to Fergus, son of Fearchard, and throughout to the supposed founder of the first Milesian colony from Spain. It may be worthy of notice, that this happened thirty-five years prior to the destruction of the ancient records by Edward the First. But we cannot discover that this ancient custom was continued at any subsequent coronation of the kings of Scotland, and have incidentally adduced this historical fact to prove, although the Gaelic language had in a great measure ceased to be the fashionable language spoken at the court of Scotland since the days of Malcolm Kenmore,

* *Skinner* Eccles. Hist. of Scotland, Vol. I. p. 301, referring to Scoti-Chron. Lib. X. c. 20 Jo. Major, Lib. IV. c. 11.

in the beginning of the eleventh century, that on such public occasions as a coronation, the ancient custom of a salutation in Gaelic, by the royal genealogist, was not disused so late as the middle of the thirteenth century.

It is remarkable, that in England, about the same period, a considerable change was effected in the Anglo-Saxon language by the Norman conquest. William had entertained the difficult project of totally abolishing the English language, and for that purpose he ordered that in all schools throughout the kingdom, the youth should be instructed in the French tongue. By the same authority, the pleadings in the supreme courts of judicature were in French. The deeds were written in the same language; the laws were composed in that idiom;* no other tongue was spoken at court; it became the language of all fashionable company; and the Englishmen themselves, ashamed of their own country, affected to excel in that foreign dialect.

At the time William suppressed an insurrection of his Norman barons in England, anno 1074, many of the fugitive Normans are supposed to have fled into Scotland, where they were protected as well as the fugitive English by Malcolm; and thence we may account for many Norman and English families in that country,† and the many French and English words‡ introduced into the language of the Lowlands of Scotland.

* French was used in pleadings and public deeds until the reign of Edward III. when, in 1377, it was abolished.

† *Hume*, Vol. I. p. 259. ‡ Ibid. Vol. I. p. 266.

We learn from Rymer, Vol. II. p. 543, that in the reign of Edward I. anno 1291, the English chancellor, in his conference with the Scottish parliament, spoke in French; which was the language commonly made use of by all parties on that occasion. Some of the Scotch, and almost all the English barons, were of French origin; they valued themselves upon it, and affected to despise the manners and language of the island. The French language, as then spoken and written, would scarcely be understood by Frenchmen of this day.

There are not wanting authorities from modern writers to prove, that the Gaelic was a written language in Scotland and Ireland at a very remote period. Bishop *Nicolson*, in his Historical Scottish Library, also *Innes*, and Sir *Robert Sibbald*, bear ample testimony to this fact.

At the period of the Reformation, the Gaelic being confined to a small portion of Scotland, and for many centuries before having ceased to be the language at court, it did not participate in the advantages which the other languages of Europe derived from the invention of printing. Ireland and Scotland had anciently such constant communication and intercourse with each other, that the language of both countries was nearly or altogether the same; and even at the present day they do not radically differ in their principles, although some innovations in the orthography have been introduced. In Ireland, the people enjoyed their own laws and customs, until the reigns of Elizabeth and James I.; and it was not till that late period, that the Gaelic (or Irish, as the

natives term it) ceased to be generally spoken by the Irish nobility and gentry, which may be said to have been at least six hundred years after it had ceased to be spoken at the court of Scotland. The Irish, therefore, had more Gaelic books printed than the Scots, and, it is believed, that there are many more ancient MSS. extant in that country than in Scotland. The ingenious *Edward Lhuyd*, in his Archæologia Britannica, published in 1707, gives an ample list of Irish MSS. existing in Trinity College, Dublin.*

About the middle of the fifteenth century, the art of printing was discovered on the Continent, and was first introduced into England in 1468, just before the commencement of the civil wars, which for some years retarded its progress. The first book, known to have been printed in England, is in the public library at Cambridge; it is a small volume, of forty-one leaves quarto, with this title, *Expositis Sancti Ieronimi in simbolum Apostolorum ad Papem Laurentium;* and, at the end, *Explicit* Expositis, &c. Impressa Oxonie et finita Anno Domini M.CCCC.LXVIII. XVII die Decembris. In 1488, twenty years after this book had been printed at Oxford, Homer's works were first printed, in folio, at Florence.

Although an English translation of the Bible was first completed by *Tyndal* in 1527, and an Irish version first printed in 1685; yet no Gaelic translation was published in Scotland till within these twenty-five years, in the execution of which, the Rev. Dr. Stuart, Minister of Luss, had a considerable share.

* See Notices of Gaelic and Irish MSS. at the end.

This translation has great merit, and is considered the standard of the Gaelic language. The translation of the Bible by Tyndal has tended to preserve, more than any other circumstance, the purity of the English language; yet it has since undergone some trivial alterations in its orthography. Many books, formerly printed in the black letter, are scarcely intelligible to an Englishman of this day. Mr. Barrington,* however, thinks, that it was not the translation of the Bible that settled the English tongue, but rather the statutes, which he apprehends have spoken in a purer dialect than any other production.

The Count *Algarotti* has made a remark on this subject, which, though rather whimsical in the comparison, appears on the whole to be just; namely, that the translation of the Bible is the test and standard of the language in England, while the standard in Italy is the Decameron of the lively *Boccacio.*

What is now called the standard of the Gothic language, is also that venerable monument, the *translation of the Gospels.* The MS. which is still preserved, is called *Codex Argenteus,* or *Codex Aureus,* from being written in silver capital letters, with a mixture of gold, and it is now in the library at *Upsal,* in Sweden.† A specimen of the writing may be seen in a work published by *Serenius,* titled Dictionarium Anglo-Swethico-Latinum.‡ This translation is generally attributed to *Ulfilas,* otherwise

* Barrington on the Statutes.

† *Celsius,* Bibl. Upsal Historia, p. 86, 116.

‡ Printed at Hamburgh, 1734.

Ulphilas, Bishop of the Gothic Christians in Dacia, Thracia, and Mœsia. He filled the episcopal see from the year 360 until about 380, and is said to have invented the *Gothic* letters, as well as to have translated all the Scriptures into that language. Mr. Astle, however, remarks,* that the ancient Gothic alphabet is very similar to the Greek, and is attributed to Ulphilas, Bishop of the Goths, who lived in Mœsia about the year 370 after Christ; and that, as he translated the Bible into the Gothic tongue, that circumstance might have occasioned the tradition of his having invented those letters: but Mr. Astle is of opinion, that those characters were in use long before his time.† There has been recently published in quarto, at Leipsic, a new translation of the Bible in the Gothic language, by Ulfilas; with a literal interlined Latin translation, accompanied by a grammar and glossary, by B. F. C. Fulda.

The history of Scotland, from the earliest period to the death of James the First, in seventeen books, by Hector Boethius, was originally written in Latin, and the first edition of it was printed in folio at Paris in 1526. The next edition, with the addition of the eighteenth book, and part of the nineteenth, was printed in folio at Sausan in 1574. Thus far the author himself continued it, but what follows was the work of J. Ferrerius, a native of Piedmont, who

* *Astle*, Origin and Progress of Writing, 2d Edit. p. 58.

† There exists another MS. translation of the Bible in the Gothic language, called *Codex Carolinus*, discovered in 1756 in the library of Wolfenbuttle, and published in 1762. This appears to have been written in Italy towards the end of the fifth century.

carried it down to the end of James the Third's reign.

Boethius' history was translated into the Scottish language by John Ballanden, Archdeacon of Murray, who died at Rome in 1550. R. Holinshed published it in English, in his English Chronicles, Vol. I.

We have, in the Notices of Books at the end of these Observations, given a short account of the writings of Gawin Douglas, Bishop of Dunkeld, John Lesly, Bishop of Ross, and Sir David Lyndsay, who flourished in the sixteenth century; in this place, therefore, it is unnecessary to dwell upon them.

The translation into Gaelic of the forms of prayer, and administration of the sacraments, and catechism of the Christian religion, as used in the reformed church of Scotland, by *John Carswell*, Bishop of the Isles, first printed at Edinburgh in the year 1567, is one of the earliest books of piety translated into Gaelic, in Scotland. The Bishop, in his preface, mentions the existence of Gaelic MS. poems of the ancient bards from remote periods, and he censures the preference given to such worldly histories over the godly books which he had published.

The pious Bishop expressly mentions Gaelic MSS. concerning warriors and champions, and *Fingal* the son of *Cumhall* with his heroes. But, as it may be gratifying to some readers, the following extract is a close translation from the Bishop's Gaelic, as taken from the preface to the ingenious Mr. Alexander Campbell's Tour through parts of North

Britain.* "But there is a great want," says the Bishop, "with us, and it is a great weight upon us the *Gael of Scotland* and *Ireland*,† above the rest of mankind, that our Gaelic language is not printed, as are the other languages and tongues of the world: and there is a greater want still, that of the Holy Bible not being printed in the Gaelic language, as it is in the Latin and English, and every other tongue: and also it is a want that we have never yet had any account printed of the antiquities of our country, or of our ancestors amongst us. But although we have some accounts of the Gael of Scotland and Ireland, in the *Manuscript Books of Chief Bards and Historiographers*‡ and others, yet the labour of writing them over with the hand is great; but the process of printing, be the work how voluminous so ever, is speedily and easily accomplished."

In the preface to Kirk's edition of the Psalms of David, first published in Gaelic at Edinburgh in 1684, mention is also made of heroic ballads composed by the Scottish bards; and, in reproving those Highlanders, who have a predilection for such works, he piously recommends a preference to be given to learning the sublime songs of the Psalmist. The following is the author's address in Gaelic to his work,

* This work, published in 1802, contains, as expressed in the title, Remarks on Scottish Landscapes, and Observations on Rural Œconomy, Natural History, Manufactures, Trade, and Commerce; with Anecdotes traditional, literary, and historical. In 1798, the same author published a History of the Poetry of Scotland, in two volumes quarto.

† "Gaoidhil Alban agas Eirean."

‡ "Fileadh agas Ollamhan."

of which the English is given in Sir John Sinclair's Dissertation:

"Imthigh a Dhuilleachan gu dán,
Le dán glan diagha duisg iad thall,
Cuir fáilte ar fonn fial nab fionn
Ar gharbh chriocha is Inseabh Gall."

In the appendix to Nicolson's Scottish Historical Library (No. II.), there is a vocabulary of Gaelic words collected by Mr. Kirk, which he arranged under the following classes. 1. Of heaven. 2. Of the elements and meteors. 3. Of stones and metals. 4. Of parts and adjuncts. 5. Of herbs. 6. Of trees, shrubs, and plants. 7. Of the proper parts and adjuncts of animals, fishes, and birds. 8. Of four-footed beasts. 9. Of kindred and affinity. 10. Of homogeneous parts, and heterogeneous parts. 11. Of God. 12. Of created spirits.

An accurate description of the Western Isles of Scotland, by Mr. Donald Monroe, High Dean of the Isles, who travelled through them in 1549, contains some interesting notices of Gaelic antiquities. Great reliance is placed on the veracity of this author, and he has been frequently quoted by the Scottish historian Buchanan, and by Martin, in his Description of the Western Isles. It appears that this last mentioned book was what first excited the curiosity of Doctor Johnson to visit the Western Isles. Mr. Boswell has given a description of some of the circumstances which led the Doctor, in the year 1773, to undertake his tour. He has said in his publication, that "he scarcely remembered how the wish to visit

the Hebrides was excited." But, says Mr. Boswell, "he told me in summer 1763, that his father put Martin's account into his hands when he was very young, and that he was much pleased with it."

As the limits we have prescribed will not admit of our dwelling more in detail upon every work which has been published, on Gaelic antiquities, or subjects connected with the language, manners, and customs of the Celts, the reader is referred to the brief notices of such books at the end of these observations, as well as to the list of various Gaelic publications in the seventeenth and eighteenth centuries.

III. PHILOLOGICAL INQUIRIES, AND THE AFFINITY OF THE CELTIC, OR GAELIC, WITH THE ORIENTAL AND OTHER LANGUAGES.

THE Gaelic scholar has, by the publication of the originals, now an opportunity of examining and comparing the internal character of Ossian's poems, whether in the bold, animated, and metaphorical language, natural to an early stage of society, the hunting state; or in the nervous, simple, and concise style of the poet's composition: and he will thereby readily perceive, that these qualities are peculiar to him alone who describes objects in nature, such as he felt and saw them, and celebrates actions in which he and his family bore a conspicuous part. The best critics in the Gaelic will also be convinced, that no translator could transfuse into another language

the characteristic style of Ossian's original composition; far less that any modern author, great as his talents might be, could possibly invent or compose poems similar in nature to those ascribed to Ossian, in which the manners and customs of a remote æra are so faithfully delineated.

The singular affinity, which a number of Hebrew, Arabic, and Persian words bear to the Celtic or Gaelic, as spoken at this day, ought naturally to excite the curiosity of the historian and philosopher, and lead them to investigate the cause. If we can depend upon the affinity of languages as a clue to the historian in tracing the origin of man and the early history of nations, it will be found, that no language, ancient or modern, contains more primitive roots than the Celtic. It is a well known fact, that the Gaelic scholar can acquire a knowledge of the structure and pronunciation of the dead and living languages with singular facility. This may probably arise from the variety of Celtic roots, or radical words, which are interspersed in all other languages, joined to the simplicity of the structure of the Gaelic, and an articulation, which easily adapts the organs to every known language.

In acquiring several of the languages of Europe by occasional visits to foreign countries, and in studying the Persian, during a residence of nearly three years in India, the writer can affirm, that he was much assisted by the fundamental principles of the Gaelic, his vernacular tongue: and it must be admitted by all, who have made foreign languages a peculiar object of their attention, and been stimulated to make researches into the affinity of their

radicals with the Celtic, that perhaps no language contains so many, certainly no one more, primitive roots capable of illustrating the European and Oriental languages, than the Celtic, or Gaelic. It may not therefore be improper to notice in another place various words in the Arabic, Persic, and other languages, which bear so great an affinity with the Gaelic as to justify the assertion we have made.

The writer is strongly impressed with an idea, that researches of this nature will tend to throw new light on the etymon and philosophy of language, and lead to some fixed criterion whereon to decide the question which, though hitherto a subject of much controversy among the learned, is still veiled in obscurity; namely, what was the primitive language? Or, what known languge is the nearest in its radical substantives, to that which may be considered to have been the primitive language?

The solution of this question will require laborious and persevering research into the analogy or affinity of languages, the origin and history of man, and the manners and customs of different nations; so, as by uniting and comparing these with each other, we may be able to discover truths, and trace causes from their effects.

Nothing can more forcibly evince the general conviction of the utility and necesstity of such researches, than the number of learned men who have, from time to time, written on the science of etymology. In every celebrated academy in Europe there are strong advocates for those pursuits, which tend to dispel the mist, that overshadows ancient history. It unquestionably requires so much

investigation to perceive the connection of languages, nations, and ages of great antiquity, and to rescue them from the thick veil under which their history is enveloped, that hitherto the faculties of man have been in a manner unprofitably employed in the pursuit. But, as a celebrated philologist observes,* "How useful to ethic science, and indeed to knowledge in general, a *grammatical* disquisition into the *etymology* and *meaning* of words was esteemed by the chief and ablest philosophers, may be seen by consulting Plato, Xenophon, Arion, and Epictetus."

The language first spoken by man may be termed primitive. If, in examining the essential words in the living and dead languages, we can discover that, in all times and every where, elementary words had and have the same sound, have preserved the same meaning, and that such alterations, as they have received among different nations, are founded on the genius of the compounded languages spoken, will it not be evident, that the primitive language has always existed, and that it exists at this day, although diffused among the languages of different nations, and separated into various dialects? As every modern language presents vestiges of an ancient language, which seems to have prevailed universally in all countries, and as each have words common to all others, it may be inferred that the languages now spoken are all derived from the same parent stock. It may be said, that the primi-

* *Harris's Hermes*, or Philosophical Inquiry concerning Universal Grammar.

tive language exists nowhere; but still everywhere are its fragments to be found. All the Oriental tongues are perfectly alike in their roots to the languages of the north of Europe and Asia, not excepting the Chinese language. The Phenician, Syriac, and Greek, are only dialects of a general language diffused formerly in Asia and Africa. It cannot be doubted, that the first language was extremely simple, and without any compound terms. These qualities peculiarly belong to the Hebrew and Celtic: for the radical words had never more than three letters, forming monosyllables, and sometimes dissyllables; there is indeed every appearance that originally there were many more monosyllables, than are now to be found in those languages.

Were we to separate all the compound words and derivatives in any language from the general mass, we would find very few roots remaining composed of monosyllables; and those few are be regarded as the elements of languages, and as the source from which all other words are compounded. These elements must have been given to man by nature, consequently, in their origin represented natural objects, and could not represent artificial or moral objects, unless by analogy with natural ones; because artificial or moral objects cannot be described of themselves, but by relation or in opposition to natural and positive elements. Thus the natural objects, *man*, *horse*, *cow*, *water*, &c. would be the first elementary words of a language, and the artificial objects, *house*, *ship*, *cradle*, *stable*, &c. would be of our own making; and, by a more refined operation of the mind alone,

we have what philologers call the moral qualities, or abstract substances of *goodness, convenience, swiftness, whiteness,* &c.

These are the distinguishing characteristics of radical words, and which every etymologist will naturally attend to; for, if we place between the radical words other words of more than one syllable, and words which only represent a figurative, or negative sense, there will be much difficulty in tracing the roots common to all languages.*

The names of animals peculiar to a country, material elements, parts of the body, natural objects and relations, strong affections of the mind, and other ideas common to the whole race of man, are the surest criterion for comparing the affinity of radical words in different languages. Ancient languages have their words less altered than modern, which renders it much easier to compare the ancient languages together than the modern. If, in analyzing the Celtic, or Gaelic language, we abstract from it all the compound words of two or three syllables, there will remain very few roots, or words of one syllable; and these few are what ought to be regarded as the elements of the language. The same observation is applicable to the Chinese, Sanscrit, and Arabic languages; and, notwithstanding the multiplicity of compound words in the Chinese language, it is rather singular to remark that the roots, or monosyllables, do not exceed three hundred and fifty.† The Arabic language yields to none in the

* Le Monde Primitif par Monsieur Gebellin, Vol. I.

† Barrow's Travels, p. 449.

number of its words and the precision of its phrases, yet it bears not the least resemblance, either in words or in the structure of them, to the Sanscrit, the greater parent of the Indian dialects. Like the Greek, Persian, and German, the Sanscrit delights in compounds, but in a much higher degree; and indeed to such an excess, that words of more than twenty syllables can be produced: while the Arabic, on the other hand, and all its sister-dialects, abhor the composition of words, and invariably express every complex idea by circumlocution.* Sir William Jones tells us,† that "the Sanscrit language, whatever be its antiquity, is of a wonderful structure; more perfect than the Greek, more copious than the Latin, and more exquisitely refined than either; yet bearing to both a stronger affinity, both in the roots of verbs and in the forms of grammar, than could possibly have been produced by accident; so strong indeed that no philologer could examine them all without believing them to have come from one common source, which perhaps no longer exists. There is a similar reason, though not quite so forcible, for supposing that both the Gothic and Celtic, though blended with a very different idiom, had the same

* Asiatic Researches, Vol. II. p. 6.

† Ibid. Vol. I. p. 423. The word *Sanscrit* seems to be of Celtic origin, and is compounded of *sean*, old, and *scribhadh*, writing. The word *khan* is derived from the original Celtic word *cean* or *kean*, head; and it "pervades Asia and Europe from the Ganges to the Garonne." *Cean* is compounded of the Celtic root *ce*, globular or round, and *an* the mascular termination for small. *Griann*, the sun, is compounded of *gri*, heat, and *ann*, a circle or body revolving, from which we have, in Gaelic, *grisach*, hot burning embers, and other derivatives.

origin with the *Sanscrit;* and the old Persian might be added to the same family."

Mr. Marsden, in his History of Sumatra, tells us, "that one general language prevailed (however mutilated and changed in the course of time) throughout all the portion of the world, from Madagascar to the most distant discoveries eastward, of which the Malay is a dialect much corrupted or refined by a mixture of other tongues. This very extensive similarity of language, indicates a common origin of the inhabitants; but the circumstance and progress of their separation are wrapped in the darkest veil of obscurity."

What Mr. Barrow says of the Chinese language, is truly applicable to the living remnants of the Celtic. "It has not undergone any material alteration for more than two thousand years, nor has it ever borrowed a character or a syllable from any other language which now exists. As a proof of this, it may be mentioned, that every new article that has found its way in China, since its discovery to Europeans, has acquired a Chinese name, and entirely sunk that which is borne by the nation who introduces it. The proper names even of countries, nations, individuals, are changed, and assume new ones in their language. Thus Europe is called *See Yang*, the western country. The English are dignified by the name of *Hung mow*, or red heads; and the French, Spanish, Portuguese, and all others who visit China, have each a name in the language in the country, wholly distinct from that they bear in Europe." This inflexibility in retaining the words in their own language, has led Mr. Barrow

to think, that Dr. Johnson had the Chinese in his mind when, in the inimitable piece of fine writing which prefaces his Dictionary, he made this remark, " the language most likely to continue long without alteration, would be that of a nation raised a little, and but a little, above barbarity, secluded from strangers, and totally employed in procuring the conveniencies of life:" an observation which is perfectly descriptive of that remnant of the Celtic people, whose language still exists as a living speech, in the mountainous regions of this island from the Grampian hills to the Hebrides, nearly in the same purity, as in the æra of Ossian?*

All the living languages of Europe have words borrowed from the Greek and Latin; but the Gaelic, from the number and richness of its primitive roots, and the facility of forming a number of compound words, has distinct terms of its own in every art and science, and are so peculiarly descriptive of the sense, that an illiterate Highlander of this day easily comprehends their meaning. Thus astronomy is in Gaelic *Reul-eolas*, from *reul*, star, and *eolas*, knowledge. The common name for a star *reul* (or *ruith-uil*) signifies the guide to direct the course. *Reann* is the name for a planet, compounded of *Re*, a star, and *ann*, a circle, or revolution. That astronomy had been studied by the druids and Celtic nations, we have sufficient proofs; as well as that many hazardous voyages were performed by men, in those days, without any chart, or compass, but the stars to guide

* Dr. Johnson's Dictionary was published in 1755, and his Tour to the Hebrides in 1775.

them.* *Speur*, in Gaelic, is the sky, or firmament. We have in Greek *Spheira*, Latin *Sphæra*, Persian *Sipehr*, sphere. The word *speur* frequently occurs in Ossian's poems; "*Talla nan speur*," hall of the skies, sometimes translated airy halls:

Fosgluibhse talla nan speur,
Aithriche Oscair nan cruai-bheum;
Open ye the hall of the skies,
Ye fathers of Toscar of hard blows;

Solstice is *grianstad*, from *grian*, sun, and *stad*, stop. Zodiac is *grian-chrios*, from *grian*, sun, and *chrios*, belt. Eclipse is *ur-dhubha*, from *ur*, new, or fresh, and *dubha*, darkening. Automical is *fein-gluasach*, from *fein*, self, and *gluasach*, motion.

As no people have technical terms in their own language for any art or science, to the practice of which they can be supposed to have been ignorant, we may reasonably infer that all the arts and sciences, in which Celtic terms are found, have been practiced by the ancestors of that people, long before other nations borrowed or adopted in their language such techuical expressions from the Greeks or Romans. Having given two or three examples in astronomy, of the indigenous terms applicable to that science, we shall now, by way of further illustration exhibit a few in other sciences. Geography is expressed in Gaelic by *cèghrabha*, compounded of *cè*, globe, or earth, and *grabha*, description; and from this last are the words γῆ and γράφω derived. Anatomy is expressed by *corpshnasachd*, from *corp*, body, and *snasachd*,

* Cæs. L. VI. c. 14. Smith's Hist. of the Druids, c. 4.

cutting, or dividing; and hence may be derived the Latin *corpus* and English *corpse*, a dead body, which alone is the subject of anatomy, and in French the word *corps*, body, is also expressive of a regiment, as being divisible into numerous parts, or sections. Geometry is *cè-thomhas*, from *cè*, globe or earth, and *tomhas*, measuring. Anemoscope is *àil-innisan*, from *àile*, air, and *innisan*, teller. Anemometer is *àile-mheidh*, from *àile*, air, and *meidh*, measure, scale, or balance. Mercury is *airgad-beo*, from *airgad*, silver, and *beo*, living. Amalgamate is *co-leagha*, from *co* or *comh*, together, or mixture, and *leagha*, melting, literally, melting together.

The reason why the words and structure of the Celtic language appear so conspicuous in the Greek and Latin, is, with much erudition, given in the notes at the end of the Report of the Highland Society of Scotland.* In this place, it may not be improper to add, that in France, Spain, and Italy, as well as in several other countries of Europe, there are a number of names of cities, towns, rivers, mountains, capes, promontories, &c. found in the works of ancient geographers, and many of them even extant at this day, all which are evidently of Celtic origin; and for the propriety and aptness of the etymologies, we have only to compare some of these appellatives with the Celtic or Gaelic radical words.†

Though the Celts in the most early ages retained

* See App. to the Report, p. 267 et seq.

† See the Alphabetical Table of Words, of which the etymologies are given in *Monumens Celtiques par M. Cambry, of the Celtic Academy at Paris.*

an uniformity of manners, and nearly the same language in all their different settlements, yet, in process of time, from various accidents, their language was altered, and they began to be distinguished by new and different appellations. By the Roman conquest, the Celts in Gaul gradually lost their original name, and were, by subsequent conquests, confounded with the Franks. The Celts, however, who inhabited Britain, or *Albion*, did not share the same fate, especially those of the mountainous regions of Caledonia; they were a distinct people, as Cæsar tells us, from those in other parts, and have so continued, with little variation in their manners, customs, and language, since Cæsar's time.

The learned *Pezron*, author of a small work on the antiquity of the Celtic nation, had in contemplation to publish a complete work on the origin of nations, but more especially on the antiquity of the Celtic language; and he had for some years before his death been collecting materials for that purpose. In a letter from Pezron to the Abbé Nicaise, published in Martiniere's Geographical Dictionary, under the article *Celtes*, he mentions that he had collected seven or eight hundred Greek words, or simple roots, which are derived from the Celtic, besides almost all the numerals; thus the Celts say *dec*, ten, and the Greeks δεκα, the former *undec*, eleven, *daudec*, twelve, &c. the latter Ενδεκα, δοιδεκα, &c.; the other numerals may be judged of by this specimen. With respect to the *Latin*, Pezron mentions having collected more than twelve hundred words, or roots, obviously derived from the Celtic; and concludes with observing

that the Celtic language is diffused throughout almost all the languages of Europe, and that the Teutonic, or German, is full of Celtic words. It is much to be regretted, that Pezron died before the publication of the proofs, on which his system was founded; such a work is still a desideratum in the republic of letters.*

Monsieur Cambry, a member of the Celtic Academy at Paris, has, in his ingenious work lately published, † announced his intention to exhibit, in the periodical papers of the academy, no less than two thousand Celtic words cited in various authors, and ancient monuments, which have the same sound and meaning as those in the Armoric, or language spoken

* As the subject is interesting to the Gaelic scholar, the following is an extract of Monsieur Pezron's letter to the Abbé Nicaise.

" Pour revenir a ces princes *Titans* ou Celtes, comme ils ont regné assez long temps dans la Grece, et même dans d'Italie, où Saturne se refugia, étant persecuté par son propre fils, leur langue s'est tellement mêlée avec la Grecque, qui étoit alors l'Eolique, et avec l'ancienne Latine, qu'on peut dire qu'elles en sont toutes remplies. Vous serez surpris, Monsieur, quand je vous dira, que j'ai environ sept ou huit cens môts Grecs, je dis de simple racines, qui sont tous tirez de la langue des Celtes, avec presque tous le nombres; par example, le Celtes disent *dec*, dix, et les Grecs δεκα. Les Celtes disent *undec*, onze, *daoudec*, douze, &c. Les Grecs ενδεκα, δωδεκα, &c. Jugez du rest par cet échantillion. Pour ce qui est de la langue Latine, j'ai actuellement plus de douze cens môts, qui viennent tout visiblement du Celtique, et je repondrai solidement à ceux d'entre les savans, qui, ne pouvant nier un fait qui paroît sensible, sont reduits a dire que les Celtes ont emprunté ces môts de Grecs et de Latins. Je ne saurois finir cette lettre sans vous dire que le Celtique s'est repandu dans presque tout les langues de l'Europe, mais la Teutone ou l'Allemande en est toute remplie."

† Monumens Celtiques, p. 381, 382.

in Britanny, a province of France. He affirms, that the Celtic language still exists, and is spoken by two millions of people in lower Britanny, and in the principality of Wales, and in Cornwall, without including the Highlands of Scotland and Ireland, where the people also speak a dialect of the Celtic called the Gaelic, which, he observes, was the language of that illustrious bard Ossian, the Homer of the Caledonians.

These precious words, Monsieur Cambry further observes, will illustrate and re-establish, in the most positive and wonderful manner, a number of passages in ancient history, and will, at the same time, give us a more perfect knowledge of the antiquities, origin, customs, and monuments of different nations.

It may be admitted, that M. Cambry is correct in his statement, but while this leads us to reflect on the causes of the decline of the Celtic language, for the last 1500 years, it gives rise to the gratifiying idea, that, in the course of the present century, our national language will probably be the vernacular tongue of numbers nearly equal to the present population of Europe. For when we contemplate our vast political and commercial relations with America, the East and West Indies, and other parts of the world, it may be fairly calculated that, before the lapse of the present century, no less than 150 millions of people, in both hemispheres, will speak the English language, subject however to various fluctuations and different dialects, in proportion to the distance of one country or tribe from another. This is by no

means an exaggerated computation, when we separately consider the rapid progress of population in the United States of America, where during the last *twenty-five* years of the eighteenth century, it was more than doubled; viz. from 2,486,000 in the year 1774, to 5,214,800 in the year 1800. Consequently in the same ratio the population of the United States of America will be increased to upwards of *eighty millions* at the end of the present century.

It is well known, that the letters of the ancient Gaelic and Irish alphabet had a resemblance to the ancient Greek, and in fact Mr. Macpherson had it at one time in contemplation to publish the original of Ossian in Greek characters, or in those in which the MSS. were supposed to have been first written. Mr. Astle, in his Origin and Progress of Writing,* has given a series of Gaulish or Celtic characters, which somewhat resemble those of Greece. They were taken from the monumental inscriptions of *Gordian*, the messenger of the Gauls, who suffered martyrdom, with all his family, in the third century. Whether the ancient Celtic character was derived from the Greek, or the Greek from the Celtic, we have no positive proofs, and the question is still problematical: yet Mr. Astle is inclined to believe the former.

The ancient Spaniards used also letters nearly *Greek*, before their intercourse with the Romans. "It is singular. as observed by Mr. Astle, and no less true, that the Roman characters were generally used in England from the coming of William I. and

* Origin and Progress of Writing, p. 57. 2d Edit.

that the Saxon characters were entirely disused in the very beginning of the twelfth century; but *the Irish and Scots preserved the ancient forms of their characters till the end of the sixteenth century.*"*

It is a fact well known to every Oriental scholar, that the different transcripts of Persian MSS. of the heroic poems of *Férdusi,* the sublime poems of *Khakani,* the elegant odes of *Hafiz,* and the works of *Nizami,* and others, also the ancient popular tales called *Bakht-yar-nameh,* differ essentially from each other; for several copies, in passing through the hands of ignorant or conceited transcribers, have suffered a considerable debasement of the original text.

In the Persian popular tales of a very remote period, it is curious to remark, that all the names of the persons introduced are, like Ossian's, characteristic compounds, formed by two nouns, the one qualifying the other, and governing it in gender. Thus the name of *Bakht-yar* is derived from bakht, *fortune,* and yar, *friend,* and may be translated "fortune's friend." *Sepeh-salar,* a proper name also, signifies a general, or "leader of an army." Various other instances might be cited, in the Arabic and Persian literature, as characteristic compounds; to prove that in very remote periods, and among nations speaking different dialects, and separated from each other at the extremities of the globe, similar modes of composition, as well as manners and customs to

* The MSS. written in the northern parts of Scotland and in Ireland, between the twelfth and sixteenth centuries, noticed by Mr. Astle, and of which he has given engraved fac-similes, are in similar characters to the Saxon.

those ascribed to the æra of Ossian prevailed. Let us examine a few of Ossian's characters, and we shall find a striking analogy. Thus *Duchomar* signifies a "black well made man." *Fergus*, or *Ferguth*, "the man of the word." "Where is that cloud in war, Duchomar?" "Hast thou left me, O Fergus, in the day of the storm?" *Trenmore* signifies "tall and mighty:" *Cean daona*, head of the people: *Cormar*, expert at sea: *Curaoch*, the madness of battle; and a variety of other names.

Were a laudable spirit of research and inquiry to be encouraged and excited among the learned, in order to trace and compare the affinity of the Celtic roots, with those in the Oriental and other languages, there might be reason to hope we should, at no distant period, see the venerable remains of Celtic literature made an object of classical learning under professors at our Universities. Then we might expect, that the sublime poems of the Caledonian bard would be duly and universally appreciated, and that a grammatical knowledge of the original language would consequently become a *desideratum* with the student, who would be actuated by stronger motives to acquire it, than those which stimulate many to learn Spanish, for the sake of merely relishing the humourous adventures of Don Quixotte in the original.*

* Several gentleman born and educated in England have recently made the Gaelic language an object of study, under good masters; William Rose, Esq. has, we are informed, by application, acquired a competent knowledge of the language; and Mr. J. A. M'Arthur, of Trinity College, Cambridge, and others we could name, have begun to study the Gaelic with assiduity.

As it is our intention not "to strain facts out of etymologies," we shall only exhibit a few examples from the Latin, Greek, and Oriental languages, in which the sound and meaning correspond with the radicals in the Gaelic.

Gaelic.	*Greek.*	*Greek in Roman Characters*	*Latin.*	*English.*
`Ar	Αρῶ	Arò	Aro	To plough.
Aois	Ἔτος	Etos	Ætas	Age.
Aile	Αἴολος	Aiolos	Æolus	The wind.
Astar	Ἀστηρ	Aster	Astrum	A wandering star.
Corn	Κερας	Keras	Cornu	A horn.
Bith	Βιος	Bios	Vita	Life.
Tarbh	Ταῦρος	Tauros	Taurus	A bull.
Each	Ἵππος	Ikkos	Equus	A horse.
Bo	Βους	Bous	Bos	A cow.
Cu, G. Coin	Κυων	Kuon	Canis	A dog.
Mona, ord.	Ὄρος	Oros	Mons	A mountain.
Neul	Νεφηλη	Nephele	Nebula	A cloud.
Eun, G. eoin	Οἰωνός	Oionos	Avis	A bird.
Talla	Αὐλή	Aule	Aula	A hall.
Mulin	Μυλα	Mula	Mola	A mill.
Tigh, Teach	Τεγος	Tegos	Tectum	A house.
Malta	Μαλακος	Malakos	Mollis	Soft.
Sac	Σακκος	Saccos	Saccus	A sack.
Sàile	Ἅλς	Als	Sal	Salt water.
Ruthe	Ερυθος	Eruthos	Rubor	A blush.
Cruaidh	Κρυος	Cruos	Crudus	Hard with frost.
Ulin	Ωλενη	Olene	Ulna	Elbow.
Deas	Δεξια	Dexia	Dexter	Right hand.
Uth	Ουθαρ	Uthar	Uber	Udder.
Dothan, Tir	Φθων	Phthôn	Terra	The earth.

Gaelic.	*Greek.*	*Greek in Roman Characters*	*Latin.*	*English.*
Claon	Κλινω	Clino	Clino	To bend.
Beir	Φερω	Phero	Fero	To bring.
Teirig	Τειρω	Teiro	Tero	To waste.
Teann	Τεινω	Teino	Tendo	To stretch.
Glaodh	Καλεω	Caleo	Clamo	To call.
Gleidh	Κλειω	Cleio	Claudo	To keep.

Gaelic.	*Greek.*	*Greek in Roman Characters*	*English.*
Cial	Χειλος	Cheilos	The jaw.
Gaird	Χειρ	Cheir	The hand.
Meir	Μερος	Meros	A piece.
Cluain	Χλωνης	Chlunes	A green meadow.
Citag	Χιτων	Chitôn	A coat or plaid.
Cnabh	Χναω	Chnao	To gnaw.
Gort	Χορτος	Chortos	Grass or corn.
Croic	Χροος	Chroos	A skin.
Slua	Λαος	Laos	People.
Dalma	Τολμα	Tolma	Audacious.
Scia	Σκια	Skia	A wing, shade, or shield.
Dearc	Δερκω	Derko	To view.
Deur	Δακρυ	Dakru	A tear.
Dealan	Δαλον	Dalon	Lightning, or a torch.
Paisd	Παις	Pais	A child.
Eugas	Εικος	Eikos	Likeness.
Doras	Θυρα	Thura	A door.
Fonn	Φωνη	Phone	An air, or sound of the voice.
`Ar	Αρης	Ares	Slaughter, a name of Mars.
Gearr	Κειρω	Keiro	To cut, or crop.
Claoi	Κλαιω	Claio	To lament, or be grieved.
Cliu	Κλεος	Cleos	Fame.

Gaelic.	*Greek.*	*Greek in Roman Charact*	*English.*
Cluin	Κλυω	Cluo	To hear.
Cruba	Κρυπτω	Crupto	To crutch, or conceal.
Lamhach	Λαμβάνω	Lambano	To handle.
Glas	Κλαις	Clais	A lock, or key.
Druis	Δροσος	Drosos	A light dew.
Beann	Βυνος	Bunos	A hill.
Laidh	Ληθω	Letho	To lie down, to conceal.
Leag	Λεγω	Lego	To make, to fall.
Abhra	Οφρυς	Ophrus	The eye-brow.
Oghar	Ωχρος	Ochros	Of a pale, or dun colour.
Fearg	Οργη	Orge	Wrath.
Main	Μενω	Meno	To remain, linger, or delay.
Linne	Λιμνη	Limne	A pool.
Auach	Αυχη	Auche	The neck.
Agh	Αγιος	Agios	Happy.
Baile	Πολις	Polis	A town.
Glan	Γληνη	Glene	Clean, pure. [brow of a hill.
Uchd	Οχθη	Ochthe	The breast of the human body, or
Foil	Φωλεος	Pholeos	A den, a lurking place.
Cè	Γεα	Gea	The globe of the earth.
Ur	Υρα	Ura	A tail.
Tom	Τομβος	Tombos	A hillock, or tomb.
Gradh	Χαρις	Charis	Love, affection.
Gin	Γινομαι	Ginomai	To beget.
Geis	Γαισος	Gaisos	A fishing spear.
Còir	Χωρος	Choros	Place, portion, or possession.
Searg	Ζηρος	Zeros	Withered.
Eigh	Ηχη	Eche	Echo.
Iasg	Ιχθης	Ichthus	Fish.
Iusgaid	Ισχιον	Ischion	The hip.

Gaelic.	*Latin.*	*English.*
Alt	Altus	High.
Amhain, pronounced *Ain*, from *Amh* great, and *Ain* water	Amnis	A river.
Anam	Anima	The soul.
Balla	Vallum	A wall.
Brathair, pronounced Brair	Frater	Brother.
Caise	Caseus	Cheese.
Càr	Carrus	Chariot.
Cara	Carus	Dear.
Ceir, pronounced Ker	Cera	Wax.
Coileach	Gallus	A cock.
Criabhar	Cribrum	A sieve.
Cuaran	Cothurnus	Buskin, or any thing used for a shoe.
Eire	Heres	An heir.
Fer	Vir	A man.
Foc	Vox	Voice.
Fonn	Fundus	Land, or ground.
Gabh	Capio	To take.
Gniomhach	Gnavus	Active.
Lip	Labium	The lip.
Luan, of *Lu* little, and *An* a planet	Luna	Moon.
Mair	Moror	To delay, remain.
Màthair, pronounced Máir,	Mater	A mother.
Moll, Meall,	Moles	A mass, a heap.
Muir, from the root *Mu* round about, and *Tir* earth	Mare, whence Marée, Fr.	Sea. High tide.
Onadh	Unda	A wave.
Pill	Pello	To beat back.

Gaelic.	*Latin.*	*English.*
Sceith	Scateo	To vomit.
Scuap	Scopa	A besom to sweep with.
Seac	Siccus	Dry, withered.
Sna	No	To swim.
Sneac	Nix	Snow.
Snia	Neo	To spin.
Sona	Sanus	Sound in body and mind.
Suain	Somnus	Sleep.
Talamh	Tellus	Earth.
Tana	Tenuis	Thin.
Tonag	Tunica	A tunic.
Tullach	Tumulus	A hillock, or little hill.
Ubh	Ovum	An egg.

In order to shew the corresponding sounds and sense between the Gaelic and Latin, we shall give the following lines.

Gaelic. Ruith amhain de mhonaibh.
Latin. Ruunt amnes de montibus.
English. Rivers rush from the mountains.

Gaelic. Theann i ramih ag athar.
Latin. Tendebat ramos ad æthera.
English. It extended its branches to the sky.

Gaelic. Onadh druide onaidh.
Latin. Unda truditur undæ.
English. Wave driven on wave.

Gaelic. Onaidh buala letire.
Latin. Undæ pulsant littora.
English. Waves beat the shores.

Gaelic. Beir da mi cuach fiona.
Latin. Fer ad me cyathum vini.
English. Bring to me a cup of wine.

Gaelic. Phrann iad feart arm streupach.
Latin. Frangebant vires armorum strepentium.
English. They broke the strength of clashing arms.

Gaelic. Eich solis togail feinn e alt choire.
Latin. Equi solis tollunt se alto gurgite.
English. The horses of the sun rise themselves from the deep gulph.*

Words in the Oriental languages which have an analogy to the Gaelic roots.

Gaelic.	*English.*	*Arabic, Persian, Hebrew, or Chaldaic.*	*English.*
Athair, pronounced Air, from *A*, first, chief, or principal, and *Fer*, man; being so with regard to the son.	Father	Air, *Arab. root.*	Chief, or prince.
Aircis	To salute	Aris, in *Ar.*	Spouse, wedlock.
Aite	A place.	Auta, *Per.*	A place.
Amhain, the *mh* being quiescent, is pronounced *Ain.*	A river	Ain, in *Ar.* & *Per.*	A fountain.
Andè	Yesterday	Deé, *Per.*	Yesterday.
Annso	Here	Eenja, or Enja, *Per.*	Here.

* Colonel Vallancey, in his Essay on the Antiquity of the Irish language, has collated the Punic speech in Plautus with the Iberno-Celtic.

Gaelic.	*English.*	*Arabic, Persian, Hebrew, or Chaldaic.*	*English.*
Annsin	Adverb There	Anja, *Per.*	There.
Aireac	Noble	Arek, *Ar.*	A noble person.*
Aladh, pronounced Ala	Skill	Alim, *Ar.* and *Per.*	Wisdom.
Am	A season, or space of time	Am, in *Ar.* & *Per.* Aun, in *Per.*	A year. Time.
Amad	A fool.	Ammet, *Ar.*	A plebeian.
Ar	To plough	Arain, *Ar.*	To plough.
Abair, or Labhair	Speak	Abair, *Ar.*	Interpreting
Acras	Hunger	Ajuz, *Ar*,	Hunger.
Aois	Age	Ass, *Ar.* Eta, *Chal.*	Age.
Aosta	Aged	Enosh, *Heb.*	Aged man.
Astar	A wandering star	Aster, *Heb.*	A star.
Aile	Wind	Avel, Abel, *H.* & *Syr.*	Wind.
Baile	A town	Baled, *Ar.*	A city.
Bas	Death	Fauz, *Per.*	Death.
Beul, from the root *Be*, life, and *Toll*, an opening; but the *t* being quiescent, it sounds *Beol*, or *Beul*, the opening of life.	Mouth	Bal, *Ar.* and *Heb.* Bit, or Betih, *Heb.*	Babler. Cavity, capacity, or the inside of any thing.
Bean	A woman	Benaz, *Ar.*	A woman.
Biath pronounced Bia,	Food	Bit, *Ar.* and *Per.*	Food.
Brathair pronounced Brair	A brother	Berith, *Heb.*	A brother.

* In the language of Otaheite the higher classes of the people are called *Erree*, and the king is called *Errie no Rahie*, signifying the King of the Nobility. See Cooke's Voyage.

Gaelic.	*English.*	*Arabic, Persian, Hebrew, or Chaldaic.*	*English.*
Buidhe	Yellow	Behad, *Per.*	Singed yellow.
Buachair, or Buaghaor, compounded of *Bo* a cow, and *Gaor* dung	Cow-dung	Achaath, Albucar, *A.*	Cow-dung.
Car	A car, or chariot	Carron, *Chal.*	A chariot.
Ceann	Head	Khan, *Ar.* and *Pers*	Head, or chief.
Corn	A horn	Keren, *Heb.*	A horn.
Caoileach (in *Welsh* Ceiliog)	A cock	Gheles, *Ar.* Kelash, *Pers.*	A cock.
Cailleach	Old woman	Kehel, *Ar.* Kehle, *Per.*	Full of years.
Ci, or Co	Who	Ki, *Per.*	Who.
Cill, or Ceill,	A churchyard, circle, or place inclosed	Cela, *Heb.*	A circle, or place inclosed.
Dan	A poem	Dana, *Ar.* and *Per.*	A poet, or learned person.
Dec	Ten	Deh, *Per.* Deka, *Chal.*	Ten.
Eàglais	A church	Keleesa, *Per.*	A church, or place of worship.
Fal	Ominous	Fal, *Ar.*	An omen.
Fienne	Troops; tribes	Fenna, *Ar.*	Troops.
Leathar, pronounced Lear	Leather	Leor, *Heb.*	The skin.
Math, or Ma	Good	Matach and Matah *Heb.* and *Chal.*	Good, or agreeable to the taste.
Mathair, pronounced Mair,	Mother	Mar, *Syriac*	Mother.

Gaelic.	*English.*	*Arabic, Persian, Hebrew, or Chaldaic.*	*English.*
Meisg	Drunkenness	Mesck, *Ar.* / Mesk, *Per.*	Drunk.
Marc (ancient name,) whence Marcshluagh Marcach	A horse Cavalry Riding	Merc, *Chal.* / Marc, *German*	A horse.
Moladh	Praising	Moalakat, *Ar.* & *Per.*	In praise.*
Paisde	A child	Pechè, *Per.*	A child.
Paisdan	Children	Pechégan, *Per.*	Children.†
Paishgeara	A midwife	Peshkari, *Per.*	A midwife.
Pog pose, or buse	A kiss	Puse, or buse, in *Per.*	A kiss, or lip.
Whence Pogadh	Kissing		
Posadh	Marriage		
Rathad, or Rad, from *Rath*, a wheel, and *Aite*, place; i. e. a place made easy for carriages to pass	A road, or highway	Rah, *Per.*	A road, or highway.
		Rajah, *Per.*	A prince, or chief of a district.
		Rahee, *Per.*	A traveller.
Ran, the ancient name for	A frog	Ranach, *Heb.* / Ranah, *Egypt.*	A frog.
Sac	A sack	Sac, *Heb.*	A sack.
Scian	A knife	Skian, *Ar.*	A knife.

* There is a poem in Arabic called *Moalakat* (i. e.) In Praise, written by Prince Amaralkeis, a cotemporary of Mahomet. It is in praise of a great action, and the following line has a great analogy to the Gaelic.

"*Fakalit yaminalahi ma lika hilatown*,"

which signifies "And she said, by the right hand of God, you shall not be deceived." There is a poem in Clark's Caledonian Bards called "*Oran Molla*," a song of praise.

† It deserves notice, that a certain class of nouns in the Gaelic, form their plurals by adding *an* to the singular number, and the same holds in the Persian by adding *gan* or *an*, as in the above example.

Gaelic.	*English.*	*Arabic, Persian, Hebrew, or Chaldaic.*	*English.*
Speur	Sky	Sipher, *Per.*	Sphere.
Sen, or sean	Old	Sen, *Heb.*	Old.
Sen-ar	Old land	Senar, *Heb.*	The name for Noah's mount.
Teine	Fire.	Tannur, *Heb.*	Fire.
Tar	Beyond, over, & above.	Tar, *Per.*	Top, or summit of a mountain.
Tarabh	A bull	Tauro, taur, *Ch. Syriac*, & *Ar.* Tor, *Heb.*	A bull.
Talah	The earth, soil	Atla, *Per.*	To produce, or bear.
Taibhse	An apparition	Tabish, *Ar.*	A spirit, from *Tabi*, a follower.
Taoiseach	A chieftain	Taasil, *Ar.*	Chiefs.
Tigh, pronounced *Ti*,	A house	Ti, *Heb.*	A house.
Tog	To lift it up	Toger, *in Malabar*,	To lift up.

We cannot conclude these desultory etymological researches, without noticing a Celtic proverb mentioned by Mr. Cambry of the Celtic Academy in France,* which from, its affinity with the Gaelic now spoken, is peculiarly striking, both as to the pronunciation and sense of the words. He says, "that the people of Britanny have preserved the true etymology of Paris in a Celtic proverb, of which the style manifests its being of the most remote antiquity: namely,

* Monumens Celtiques, p. 361.

" *A ba ouè beuzèt ar ghar a* Is,
" *Ne-d-eus ket kavet par da* Baris."

which, according to the Gaelic orthography, is thus:

A bha ou bàuisg ar caer a Is,
Ne 'n deas cait' gheibt' par da Bharis.

and is thus translated into Latin and English:

Ex quo aqua inundavit civitatem *Is*
Haud apparet ubi inveniatur par *Parisiis.*

Since the water has overflowed the city *Is*,
There does not appear an *equal* to *Paris.*

The city of *Is*, alluded to in the Celtic proverb, is celebrated in ancient geography, and which tradition places in the Bay of *Douarnenez*, in the south-west of Britany near *Quimper*, and is said to have been submerged. The Celtic word *par*, signifying *equal*, or *like*, renders, when joined to *Is*, what is called, in the French language, *un jeu de mots*, viz. *Par-is*, which means *equal*, or *like Is*, the name of the ancient city alluded to.

Thus we have endeavoured to demonstrate the analogy of the Greek, Latin, and Oriental languages to the Gaelic. From the proofs adduced, and examples given, whereof, were it necessary, many hundreds equally applicable might be added, we may safely venture to assert, that no language ancient or modern contains more primitive roots than the Celtic or *Gaelic.*

IV. A SUMMARY OF THE EVIDENCE ADDUCED IN SUPPORT OF THE AUTHENTICITY OF OSSIAN'S POEMS, WITH FURTHER PROOFS.

For the sake of perspicuity, we shall divide this head into three branches, viz. 1. The Gaelic, which is confessedly a dialect of the Celtic, has been a written language in the Highlands of Scotland, and in parts of Ireland, from very remote periods. 2. The poems ascribed to Ossian commemorating the achievements of Fingal and his warriors, have been for ages recited and sung to music in the Highlands and isles of Scotland, and have for time immemorial been the entertainment of the people. 3. The poems translated by Mr. Macpherson, were collected by him from oral tradition and manuscripts procured in the Highlands; and that similar collections have been made by other persons at different periods, prior to his translation.

1. That the Gaelic was a written language from very remote periods, may be deemed sufficiently proved by the observation already made in Note E to Cesarotti's Dissertation; and by the facts and authorities noticed under the second general head of these Supplementary Observations.* It may therefore suffice to touch briefly on some particular points of evidence, which when summed up with those already adduced, will incontrovertibly establish the truth of our position, as well as the fallacy of Doctor Johnson's assertion, that the Caledonians had been

* See page 386 et seq.

always a rude and illiterate people, and that they never had any written language.

When the druids who spoke the Gaelic language, and to whom writing was familiar,* had been driven from the rest of Britain, a few of them retired to Caledonia, and took up their residence in Iona, afterwards called Icolmkill,† where they founded a college, and lived and taught unmolested, until they

* Cæsar's Com. B. VI. c. 13.

† The original name of Icolmkill, prior to Columba's settling there, was *Hy*. During Columba's Life, it was called *Iona*, and after his death, it received the name of *Icolmkill*, that is, the isle of Columba's chapel, compounded of *I*, island, *colm*, Columba, and *cill*, or *kill*, chapel, church-yard, or inclosed place.

Mr. Pennant, in his Tour, Vol. I. p. 284, second edition, mentions that the Dean of the Isles, and after him Buchanan, describe the tombs of the kings existing at Icolmkill in the time of the Dean. On one was inscribed *Tumulus Regum Scotiæ:* in which were deposited the remains of forty-eight Scottish kings, beginning with Fergus II. and ending with the famous Macbeth. In another was inscribed *Tumulus Regum Hiberniæ:* in which were deposited the remains of four Irish monarchs; and in a third, *Tumulus Regum Norwegiæ*, were deposited eight Norwegian princes, or more probably vice-roys of the Hebrides, while they were subject to that crown.

That so many crowned heads, from different nations, should prefer this as the place of their interment, is said to be owing to the following ancient Gaelic prophecy:

Seachd blithna roimh 'n bhraa
Thig muir thar EIRIN re aon tra'
'Sthar ILE ghuirm ghlais
Ach snàmhaidh ICHOLUM clairich.

Which is thus literally translated:

" Seven years before the conflagration
The sea at one tide shall cover IRELAND,
And also the green-headed ISLAY,
But the ISLE of COLUMBA of the harp shall swim
(above the flood.)

were dispossessed by St. Columba in the sixth century. For several ages after that period, Iona was one of the most famous seats of learning, of which this or any of the neighbouring kingdoms could boast; and the language in which almost all their learning was retailed and written was the Gaelic.*

Here then is the groundwork of our first position, and it carries with it a degree of conviction as strong as can well be derived from presumption or probability. Whether the ancient Celts borrowed the Greek, or the Greek the Celtic character, it will hardly be asserted that the Celts were strangers to writing, or that the druids, and particularly those of Britain, were not the *literati* of that nation. Like printing, when once established, the art of writing is not to be lost in any common revolution of human affairs; and such of the druids as took refuge in Iona, must have carried with them the knowledge of that art, and taught it to their disciples. The druids were dispersed on the introduction of Christianity, but not extinguished; they became Culdees and bards. Say, however, that they were cut off root and branch, their successors were Christians under Christian bishops, and we cannot presume that they were unacquainted with writing; the more especially as it is a matter of notoriety, that for ages afterwards Icolmkill continued distinguished for its learning. What language then was the most likely to be committed to writing by Christian divines deputed from another country to convert the inhabitants of Scotland? That these missionaries under-

* Dr. John Smith's Hist. of the Druids, p. 68.

stood and might write in Latin need not be denied ; but surely *Gaelic*, the language of the people, is what they would most frequently have recourse to in propagating their doctrines.* It is not therefore a very violent presumption that some, more industrious than others, committed to writing at a very early period the poetry of their country, which from the moral precepts they contain had given delight to themselves as well as to their progenitors

Dr. Smith, in addition to his sensible reasoning on this subject, adduces the following facts, to prove that the Gaelic was a written language. In the island of Mull, in the neighbourhood of Iona, there has been, from time immemorial till very lately, a succession of *Ollas*, or graduate doctors, in a family of the name of Maclean, whose writings, to the extent of a large chestfull, were all written in Gaelic. What remained of this treasure was some years ago bought up as a literary curiosity, at the desire of the Duke of Chandos, and is said to have perished in the wreck of that nobleman's fortune. Doctor Smith also mentions having in his own possession a mutilated treatise on physic, and another on anatomy, with part of a calendar, belonging, probably, to some ancient monastery; all in the Gaelic language and character. These pieces, when compared with others of a later date, appear to be several centuries old.

* At this day even all the missionary Societies in Europe qualify their *eléves*, not only in the Latin, Greek, and Hebrew languages, but in the particular dialect of the distant nations to whom they may have missions for diffusing the light of Christianity.

Lord Kaimes too mentions a Gaelic manuscript of the first four books of Fingal, which Mr. Macpherson, the translator of Ossian, found in the isle of Sky, of as old a date as the year 1403.* The late Mr. Lachlan Macpherson of Strathmashie, who had accompanied Mr. James Macpherson during some part of his journey through the Highlands in search of the poems of Ossian, bears evidence to a similar fact; for in his letter to Dr. Blair, dated the 22d October, 1763,† he says, "Some of the hereditary bards retained by the chiefs, committed very early to writing some of the works of Ossian. One manuscript in particular was written as far back as the year 1410, which I saw in Mr. Macpherson's possession."

The late Rev. Andrew Gallie, minister of Kencardine in Ross-shire, who had assisted Mr. Macpherson in arranging his collection, says, in his letter to Charles Mac Intosh, Esq. a member of the committee of the Highland Society of Edinburgh,‡ that on Mr. Macpherson's return from his tour through the Highlands and Islands he produced to Mr. Gallie several volumes, small octavo, or rather large duodecimo, in the Gaelic language and character, of the poems of Ossian and other ancient bards; and that he remembers perfectly that many of those volumes were at the conclusion said to have been collected by Paul Macmhuirich Bard Clanraonuil, and about the

* Lord Kaimes's Sketches of Man, B. I.

† See Appendix to the Report of the Highland Society, p. 7.

‡ See Report of the Highland Society, p. 31.

beginning of the fourteenth century. Every poem had its first letter and its first word most elegantly flourished and gilded, some red, some yellow, some blue and some green: the materials writ on seemed to be a limber, yet coarse and dark, vellum: the volumes were bound in strong parchment; and that Mr. Macpherson had them from Clanranold.

Without recurring to more remote periods, as unnecessary for our present purpose, we have incontestible authority that the use of letters was known in Ireland from St. Patrick's time,* and that St. Columba, the founder of Icolmkill, who had his education in the Irish schools, appears, from what remains of his composition, to have written in pure Gaelic.† The identity of the Irish and Gaelic language during so many ages, and the constant intercourse between the Irish of Ulster and the Scots of the western Highlands, are circumstances which naturally lead us to draw the just inference, that some one of the disciples of those saints would have committed to writing the compositions of Ossian and other bards: hence various transcripts of scattered fragments might have been handed down from one

* Nennius says that the first alphabet was taught in Ireland by St. Patrick: "Sanctus Patricius scripsit Abietoria 365 et es amplius numero." Nen. lix. Sir James Ware, in his Antiquities, says, letters were introduced with Christianity into Ireland; and it appears from Bede's Ecclesiastical History that there were several learned men in Ireland in the seventh century.

† Dr. John Smith's History of the Druids, p. 68. See also Dr. John Macpherson's Letter to Dr. Blair, of the 27th Nov. 1763, inserted in the Appendix to the Report of the Highland Society, p. 17.

generation to another, not perhaps in the purity of the originals, but subject to the variations and interpolations arising from the fancy of subsequent bards and transcribers. Mr. Macpherson is therefore entitled to great credit, for having with much industry collected, compared, and collated the several editions or copies; and it may be well supposed that he would have availed himself of that fair license granted to every collector and translator, by selecting the best editions, restoring passages omitted in some but preserved in others, and connecting the episodes and detached pieces so as to render his translations more worthy of the public eye.

We have noticed, in a former part, the Life of St. Columba, written by Adamnanus;* also the decisive proofs adduced in the Report of the Highland Society of the ancient Gaelic MSS. in their possession, of which some fac simile specimens are exhibited in the Report. In the Bodleian library, Oxford, there is an old manuscript in parchment of 292 pages, in large folio, containing, in Gaelic or Irish, several historical accounts of the ancient Irish Kings, Saints, &c. also an account of the Conquest of Great Britain by the Romans, of the Saxon Conquest and their Heptarchy, and an account of the Conversion of the Irish and English to Christianity, with other subjects. This book has here and there some Latin notes interspersed, which Mr. Lhuyd thinks may possibly contain hints of the doctrines of the druids. There is also an old vellum MS. of 140 pages, in the form of a music book, con-

* See Notes N and W, to Cesarotti's Dissertation.

taining the works of St. Columba, in verse, with an account of his own life, his Exhortations to Princes, and his Prophecies.

Mr. Astle, in his examination of several Gaelic and Irish MSS. of remote periods, put into his hands, of which he has given fac similes, acknowledges that the Gaelic or Erse language of Scotland, and the Iberno-Gaelic, are nearly the same, and that their letters, or characters, are similar, which appears indeed on a comparison of the different fac similes exhibited.* Mr. Astle has given, among others, the following specimens of different MSS. in the Gaelic tongue, which were procured from the Highlands of Scotland, and transmitted to him by some friends.†

The first and most ancient specimen of the Gaelic writing seen by Mr. Astle, and now in the possession of the Highland Society of Scotland, is taken from a fragment of a work entitled *Emanuel*, which, from the form of the letters, and from the nature of the vellum, he reasonably concludes may be as old as the ninth or tenth century.‡

This fragment throws much light on the state of

* Mr. Astle's Origin and Progress of Writing, second edition, Plate XXII.

† It is probable the friends alluded to by Mr. Astle, who furnished him with these MSS. were the Rev. Mr. M' Lagan, minister of Blair in Athol, and the Rev. Mr. Stuart, minister of Killin in Perthshire, as in p. 138, of Origin and Progress of Writing, he acknowledges being indebted to those gentlemen for the translations of his Gaelic specimens.

‡ This MS. called Emanuel, is particularly noticed in the Report of the Highland Society, Appendix, p. 305 et seq. where a long extract is given, with a literal translation.

classical learning in Scotland in ancient times, as well as proves the care with which the Gaelic language was then cultivated; and, by comparing it with what is now spoken, it further proves, that the language has been transmitted in purity from one generation to another, down to the present day. We have also in these MSS. some interesting notices of ancient history, written on the authority of Greek and Roman authors; and of the arts, armour, manners, dress, superstition and usages of the Scots of the author's own time, who, from circumstances mentioned in his work, may be supposed to have composed it between the fifth and seventh centuries. In this MS. there is a chapter entitled *Slogha Chesair an Inis Bhreatan*, or Cesar's Expedition to the Island of Britain. But as this, and some of the other MSS. of which Mr. Astle has given fac similes to prove the age of the writing, may be deemed interesting to the Gaelic Scholar, the following specimens of a few lines, with translations, are given.

Mr. Astle's first specimen (Plate XXII.) is taken from *Emanuel*, and the reading of a few lines runs thus:

Nirsatimini Curio annso.
Iriasin don inntimmairece urgaile ro fas
iceriochaibh
Na Haffraici muinntiraibh nairigh
Cēadna Is amhlaidh
iaramh tàrla sin. 1. Airigh duairrighaibh
nocuir ceiss'
buadha agus leigion, &c.

Translation.

Observe this, or nota bene,
Such dissentions grew up between the nobles of Africa, as had not happened before this time, i. e. certain noble of power and of learning who had often been victorious, &c.

The second specimen is taken from a MS. on vellum, in small quarto, containing annals of Ireland, and of some of the northern parts of Scotland, and seems to have been written in the thirteenth century. The following two lines to be read:

Ri ro gab astair righi for Eirinn feact naill iodhain
Eo chaid feidlech Mac Finn Mac Roigeain ruaigh

Translation.

There was formerly a king who reigned over Ireland, viz. Eochy Feileach, son of Finn son of Roigh ruagh.

The third specimen is taken from a moral or religious tract, which seems to have been written also in the thirteenth century, and is to be read:

A Thighearna cred he sud urt. Isi sud do pheansa agus pian i Marbhaidh dom hic asumhla ur in taisgeul, &c.

Translation.

Lord, what is that from thee. That is the punish-

ment appointed by thee, even punishment of death to the disobedient children of the gospel.

The fourth specimen is taken from a Treatise on Grammar, written in the latter end of the fifteenth century, and is to be read:

Deinimh deineamh fear deanuimh
deinimh beas, &c.

Translation.

Deanamh, deineamh, *masculine*; deainimh, *feminine*, &c.

The fifth spccimen is taken from a Glossary of the Irish Language, and is read:

Foghal foghail ort a luag foghal
agus ag foghail an baille.

Translation.

Foghail, *plunder;* foghail ort, thou art plundered, &c.

The sixth specimen is taken from a MS. containing some poems in the Gaelic, written in the fifteenth century, and is read:

Cathal Mac Muirnuigh cecinit.
Do islich onoir Gaoidheal, &c.

Translation.

Charles Mac Muirunigh sung.

The renown of the Gael is lowered, &c.

Mr. Astle has, in a note on this specimen, remarked, that the family of Mac Muirichs were bards to the family of Clanronald for centuries back. Whether one of them was the author of this song is difficult to say.

The seventh specimen is taken from a MS. containing some memoranda relative to the affairs of Ireland and Scotland, written in the fifteenth century.

The eighth specimen is taken from a MS. containing annals of Ireland and Scotland. The reading is:

Anno Mundi 3304. Do ghabh Nuadhad fionn fail Mac Geallichosa, de shiol Eiremhoin Righe Eirenn 60 bliaghuin no fiche bliaguin gur thuit le Breisrig Mac Art.

Translation.

In the year of the world 3304. Nuadhad fionn fail the son of Gealchosa of the race of Heremon, enjoyed the kingdom of Ireland 60 years, or twenty years; he fell by Breisri the son of Arthur.

The twelfth specimen (Plate XXII.) is taken from a MS. in Mr. Astle's library, containing two treatises, the one on astronomy, the other on medicine,

written in the latter end of the thirteenth or beginning of the fourteenth century, and is to be read :

Si autem sol minoris esset camditatis, &c. ioadhin, dam hadh lugha caindegheachd na greine na na talmhuin gach uile ni . . . . do fulaingedh a dubhra . . . &c.

Translation.

If the light of the sun was less than the earth, every thing would be covered with its shade.*

The thirteenth specimen is taken from a MS. in the Harleian library, (No. 5280), which contains twenty-one Gaelic treatises, of which Mr. Astle has given some account. One of these treats of the Irish militia under Fion Maccumhail, in the reign of Cormac Mac Airt, King of Ireland, and of the course of probation, or exercise, which each soldier was to go through before his admission therein.

The fourteenth specimen in the twenty-second Plate, is taken from an an ancient transcript of some of the old municipal laws of Ireland, and a tract called the *Great Sanction, New Law, or Constitution of Nine,* made in favour of Christianity by three kings, three bishops, and three sages.

* By the Latin text at the head of each chapter of the Gaelic treatise on astronomy, Mr. Astle says, it appears to be a translation from the Latin; yet, by the argument it would seem that the writer was the author.

The fifteenth specimen is taken from the *Annales Tigernaci,* amongst the Clarendon MSS. at Oxford, (No. 3), which Annals end in 1407, when this MS. is supposed to have been written.

The 16th and 17th specimens are taken from the Annals of Ulster in the Bodleian library, amongst Dr. Rawlinson's MSS. (No. 31). This is written on vellum, and was formerly in the possession of Sir James Ware, was afterwards possessed by the Duke of Chandos, and after his death, it was purchased by Dr. Rawlinson.*

The 18th and last specimen is from a fragment of the *Brehon laws,* communicated by Lieut. Colonel Vallancey, which is read,

Dearbhar feitheam fortoig cuithe arach.

Translation.

Certain rules for the election of a chief.

The existence, not only of Gaelic poetry, but of manuscripts containing many of the poems ascribed to Ossian, is proved by the concurrent testimony of writers at different periods, for ages before Mr. Macpherson was born. Bishop Carswell, in his translation into Gaelic of the forms of prayer and catechism of the Christian religion, printed in 1567, and the Rev. Mr. Kirk, who translated the Psalms of David, in 1684, bear evidence to the fact.†

It is unnecessary to dwell upon the variety of

* See Innes's Essay, p. 453.

† See the quotations from their works, p. 401 et seq. of these Observations.

MSS. in possession of the Highland Society of Scotland, written between the 9th and 16th centuries, as the reader can refer to many of them in the Report of the Committee of the Highland Society published last year, and to the Descriptive Catalogue subjoined to this volume, which, independent of all other proofs, carry the strongest conviction of the Gaelic being a written language from very remote periods.*

Mr. Lhuyd, in his Archæologia Britannica, has given us a catalogue of various Irish MSS. existing in Ireland, particularly of those deposited in Trinity College, Dublin; but as they will be mentioned in the notices of books and manuscripts at the end, it would be improper to detail them in this place.

Here then we have decisive proofs of the actual existence of Gaelic and Irish manuscripts written at different periods since the ninth century.† Those writers, who have denied the existence of Gaelic MSS. in Scotland, ought also to have denied the evidence of the ancient Irish MSS. deposited more than a hundred years ago in Trinity College, Dublin. For it is in vain to argue, laying Icolmkill out of our consideration, that while writing and learning was cultivated in Ireland in the vernacular tongue of that country, that the Scottish Highlanders in

* Some of the MS. poems ascribed to Ossian, and in the possession of the Highland Society, are noticed in Sir John Sinclair's Dissertation, p. 36. and in Note E. to Cesarotti's Dissertation.

† Mr. Astle has, in Plate 22, given us ocular demonstration, that the Gaelic and Irish characters are the same; and it is well known, that the Gaelic, or Erse language, and the Iberno-Gaelic, are now nearly the same, and that they are both confessedly dialects of the Celtic.

the north and west districts, who spoke the same language, and had constant intercourse with the Irish, could remain ignorant of letters. The supposition is too absurd to require a serious refutation.

2. In addition to the general observations, made under the head of *Oral Tradition*, *Ancient Song and Music*, and what is said in the preceding section, we shall now briefly take a cursory view of the evidence recently laid before the public to prove, that the poems ascribed to Ossian existed in various fragments or manuscripts, and have been recited for ages, and sung to music, in the Highlands of Scotland.

In a letter from Sir John Macpherson, Bart.* to Doctor Blair, dated the 4th February, 1760, he mentions having selected from his collection of Gaelic poems, and transmitted to the Doctor, in order to satisfy Mr. Percy's curiosity, three specimens of the original poems ascribed to Ossian; namely 1. Ossian's Courtship of Everallin; 2. his Address to the Evening Star, the original of which, Sir John says, suffered in the hands of Mr. Macpherson, though he has shewn himself inferior to no translator; 3. Ullin's War-Song. Sir John declares upon his honour, that he never received any of these originals from Mr. Macpherson, nor took the least assistance from his translation. And he concludes with observing, "if you forward these specimens to Mr. Percy, he certainly will make the requisite allowance for the

* A Member of the Committee appointed to superintend this publication.

difference of copies. Others, to whom he will perhaps shew them, and who are less accquainted with the manner in which our ancient poetry was preserved, may not be equally candid. But after you have convinced men of the nicest taste in Europe, it would be a mistake in any one to endeavour to convince those, who have not the power of believing, or the good taste to discern the genuineness and antiquity of any work from the turn of its composition."

Sir James Macdonald, in his letter to Dr. Blair, dated Isle of Sky, 10th October, 1763,* says, " these islands never were possessed of any curious manuscripts, as far as I can learn, except a few which Clanronald had, and which are all in Macpherson's possession. The few bards that are left among us, repeat only detached pieces of these poems. I have often heard and understood them; particularly from one man called John Maccodrum, who lives upon my estate of North Uuist. I have heard him repeat for hours together poems, which seemed to me to be the same with Macpherson's translation."

Lachlan Macpherson of Strathmashie, who, in the year 1760, accompanied Mr. Macpherson during some part of his journey, while in search of the poems of Ossian through the Highlands, declares in his letter to Dr. Blair, dated the 23d October, 1763,† " I assisted him in collecting them, and took down from oral tradition, and transcribed from old manuscripts by far the greatest part of those pieces he has

* Appendix to Report of the Highland Society, p. 3.

† See Letter in Appendix to Report of the Highland Society, p. 8.

published. Since the publication, I have carefully compared the translation with the copies of the originals in my hands, and find it amazingly literal, even in such a degree as to preserve in some measure the cadence of the Gaelic versification. I need not aver, Sir, that these poems are taken in this country, to be of the utmost antiquity. This is notorious to almost all those who speak the Gaelic language in Scotland. In the Highlands the scene of every action is pointed out to this day, and the historical poems of Ossian have been for ages the winter evening amusements of the clans. Some of the hereditary bards, retained by the chiefs, committed very early to writing, some of the works of Ossian. *One manuscript in particular was written as far back as the year* 1410, *which I saw in Mr. Macpherson's possession.*"

The late Doctor John Macpherson, minister of Sleat, in his letter to Dr. Blair, dated 27th November, 1763,* bears testimony to the following facts, that he had perused a Gaelic MS. containing all the poems translated by Mr. Macpherson, or a considerable part of them; and he solemnly affirms, that he had seen a Gaelic manuscript in the hands of an old bard, who was in the habits of travelling in the Highlands and Isles, about the year 1733, out of which he read in his hearing, and before thousands alive at the date of his letter, the exploits of Cuthullin, Fingal, Oscar, Ossian, Gaul, Dermid, and the other heroes celebrated in Mr. Macpherson's book. That this bard was descended of a race of ancestors, who had served the

* See Appendix to Report of Highland Society, p. 9.

family of Clanronald for about three hundred years, in quality of bards and genealogists, and whose predecessors had been employed in the same office by the Lords of the Isles long before the family of Clanronald existed. That the name of the tribe which produced these hereditary poets and senachies, was Macmurrich. That the poems contained in the manuscripts belonging to the Macmurrichs, were identically the same with those published by Mr. Macpherson, or nearly so, seemed to be abundantly probable. That he had caused to be rehearsed from memory in his hearing, by persons competent to the task, several fragments or detached pieces of Ossian's poems, and afterwards compared those pieces with Macpherson's translation. The pieces he has particularly enumerated, and has also given the names of the rehearsers.

Doctor Macpherson, in giving his opinion impartially, how far the translations given by the publisher of Ossian's works agree with the original, in as far as he had occasion to see or hear the latter, makes the following judicious remarks, " Those who are ready to believe, that Mr. Macpherson has given his translation of Ossian's works from an ancient manuscript, cannot pretend to determine that his version is too free, too incorrect, or faulty in any respect, until they are able to compare it with the original contained in that manuscript. But those who suppose, or may think, that Mr. Macpherson was at the pains to consult different rehearsers, and to compare their various editions, must suppose, and think at the same time, that he had an undoubted right, like

every editor who collates several different manuscripts, to depart from the words of this or that edition, when he saw good reason for so doing, to prefer the diction, sentiments, versification, and order of one to those of another; nay, to throw a conjectural emendation now and then into his version, when he found the original text corrupted by all the rehearsers. This being admitted," says Doctor Macpherson, "I shall make no difficulty of thinking that the editor of Ossian's works has translated those parts of the original which were repeated in my hearing, I will not say with a servile exactness, but upon the whole inimitably well. I add further, that he has turned some of the detached pieces so frequently repeated in this part of the country, from the Gaelic into English, as literally as he ought to have done. Meantime I can hardly hinder myself from believing, that the original Gaelic stanzas of some poems, rendered into English by him, are, in not a few instances, rather better than those corresponding with them in the translation, however masterly that undoubtedly is."

Doctor Macpherson, in accounting for the manner in which Ossian's compositions were preserved from age to age, and transmitted to our day without any material corruptions, makes the following classical and judicious observations.

"Ossian was the Homer of the ancient Highlanders, and at the same time one of their most illustrious heroes. A people who held bards in the highest esteem, and paid withal the profoundest respect to the memory of those who had distinguished

themselves among their ancestors by military virtue, would have taken all possible care to preserve the works of an author in whom these two favourite characters, that of the matchless bard, and that of the patriot hero were so happily united. The poems of that author would have been emulously studied by the bards of succeeding generations, and committed at the same time to the memory of every one else who had any taste for these admirable compositions. They would have been rehearsed upon solemn occasions by these bards, or by these men of taste, in assemblies wherein the noble exploits of the most renowned chiefs, and the spirited war-songs of the most eminent poets, made the principal subjects of conversation. Tradition informs us, that this was one of the principal pastimes of our forefathers at their public entertainments; and I can myself aver, that in memory of hundreds now alive, almost every one of our mightiest chieftains had either a bardling, or an old man remarkably well versed in the poetical learning of ancient times, near his bed every long night of the year, in order to amuse and lull him asleep with the tales of other days, and these mostly couched in verse. Among the poetical tales repeated on these occasions, the achievements of Fingal, Gaul, Oscar, &c. or, in other words, the works of Ossian, held the first place: nor is that old custom, after all the changes that taste has suffered here, entirely discontinued at this time. When these two customs prevailed universally, or nearly so, *when thousands piqued themselves upon their acquaintance with the works of Ossian;* when men extremely poor, super-

annuated, or any how rendered incapable of earning their bread in any other way, were sure of finding kind patrons among the better sort of people, or of *being favourably received every where*, if *intimately acquainted with these works*, it was hardly possible that they could either have perished totally, or have been greatly adulterated, I mean adulterated to such a degree, as would have very much defaced their original beauty, or have entirely destroyed their real excellence.

"Again, should we suppose with Mr. Macpherson, that Ossian lived down to the beginning of the fourth century, it seems plain enough that the compositions of that poet might have been transmitted orally from one generation to another, until letters began to flourish in some degree in the Highlands and Isles. It is certain, beyond any possibility of contradiction, that we have several Gaelic songs preserved among us here, which are more than three hundred years old; and any one who can pretend to be tolerably well versed in the history of Scotland, must know that our ancestors, in the western parts of this kingdom, had the use of letters *from the latter end of the sixth age* AT LEAST. To attempt a proof of that assertion here, however easy it would be to give a convincing one, would unavoidably engage me in a discussion too long to be comprehended within the compass of a letter. But most certain it is, that we had men of some learning among us, from after the period just mentioned, at Icolmkill, and in other western isles, when almost every other part of Europe was overspread with ignorance and barbarity. If so,

it must be allowed that we had men capable enough of writing manuscripts. In these manuscripts, the works of Ossian might have been easily preserved; and copies drawn after these originals might, with the same ease, have transmitted his genuine compositions uncorrupted, or nearly so, from one age to another, until we come down to the present generation."

Mr. Angus Macneill, Minister of Hovemore in South Uist, in his letter to Doctor Blair of the 23d December, 1763,* confirms the declarations of some of his parishioners who had seen and read a considerable part of ancient manuscripts, which treated of the wars of Fingal and Comhal, his father, and he declares that Mr. Macdonald, of Demisdale, rehearsed from memory before him some passages of Fingal, that agreed exactly with Mr. Macpherson's translation, namely, the terms of peace proposed by Morla in Swaran's name to Cuthullin. Fing. Book II. and several other striking descriptions and passages in Book IV. and V. Mr. Macneill corroborates that part of the testimony of Doctor Macpherson, relative to the bard Macmurrich, who, with his predecessors, for nineteen generations back, had been the bards and historians of the family of Clanronald. Neil Macmurrich, the bard alluded to, repeated before him the whole of the poem of Darthula, or Clan Usnoch, with few variations from the translation, which he (Macmurrich) declared that he saw and read, together with many others, in a manuscript book of poems collected by a branch of the Clanro-

* Report of the Highland Society, Appendix, p. 18.

nald family, but which had been carried over to Ireland sometime before, by a worthless person, in a clandestine manner, and was thought to be irrecoverably lost. Neil Macmurrich declared also to the Rev. Angus Macneill, that the original of the poem of Berrathon was contained in a manuscript which Mr. Macneill saw him deliver, with three or four more, to Mr. Macpherson when he was in that country, and for which Mr. Macpherson gave him a missive, or letter, obliging himself to restore it, which shows that in the opinion of both, the manuscript contained something of great importance.*

Mr. Neil Macleod, Minister of Ross, in Mull, by his letter of the 22d January, 1764,† bears testimony to the declaration of Mr. Campbell, of Octomore, an aged gentleman, then living in his neighbourhood, who assured him, that in his younger days he heard Fingal repeated very frequently in the original, just as Mr. Macpherson has translated it. Mr. Macleod himself declared, that he had frequently heard repeated in the Isle of Sky, when a boy, Morla's proposal of peace to Cuthullin, with Cuthullin's answer and Morla's reply; also the whole episode of Borbar and Faineasollis in Fingal, Book III.; likewise Fingal's orders for raising his standards, his orders to his

* It is much to be regretted that the originals of the beautiful poems of Darthula and Berrathon were not found among the papers of the late Mr. Macpherson, consequently have not been published. It seems probable, that Mr. Macpherson did not keep copies of them after he had prepared his translations; but restored the originals, in pursuance of his obligation to that effect, to Macmurrich, from whom he appears to have borrowed them.

† See Appendix to Report of the Highland Society, p. 21.

chiefs before the battle &c. in Book IV. and the whole poem of Darthula, with many others.*

The Rev. Alexander Macaulay, in his letter to Dr. Blair dated 25th January, 1764,† gives the testimony of Lieutenant Duncan Macnicol, of the late 88th Regiment, who declares, that on examining several old people in Glenorchy respecting Ossian's poems, he found the originals of the episode of Faineasollis, Fingal, Book III.; also the greatest part of the fourth and fifth books of the poem of Fingal. The battle of Lora, Darthulla, and the greatest part of Temora and Carric-Thura.

Lieut. Macnicol declared, that, at that very time, there were many people in Glenorchy, who could neither read nor write, that could repeat as many of the poems composed by Ossian, at least pretty much in the same strain, as would, if gathered together, make a larger volume than that which Mr. Macpherson had given to the public: and he concludes with observing, that he heard most of these poems repeated ever since he could remember any thing,

* The original of the beautiful episode of Faineasollis, sometimes called "the Maid of Craca," was not found in the copy of Ossian transcribed by Mr. Macpherson for the press. But this episode having been accidentally discovered, since the preceding part of this work was printed, among detached copies of Ossian's poems, which Mr. Macpherson had collected on his tour, we have given it verbatim and a literal translation, at the end of these observations. The Gaelic reader will thereby have an opportunity of comparing this edition of the episode with Mr. Macpherson's free translation of it, as well as with one given by the Rev. Dr. Smith in his original of the poem of Cathula, Gaelic Antiquities, p. 176.

† See Appendix to Report of the Highland Society, p. 23.

and at a period of life when Mr. Macpherson could neither read nor write.

The Rev. Donald Macleod, minister of Glenelg, in his letter to Doctor Blair, dated 20th March, 1764,* goes fully into the evidence on the genuineness of Macpherson's translation of Ossian. He declares, that it was in his house Mr. Macpherson got the description of Cuthullin's horses and car from Allan Maccaskie, schoolmaster, and Rory Macleod, both living at that time in Glenelg. That Macpherson had not taken in the whole of the description; and his translation of it (spirited as it appears as far as it goes) falls so far short of the original in the picture it exhibits of Cuthullin's horses and car, their harness and trappings, &c. that in none of his translations is the inequality of Macpherson's genius to that of Ossian so very conspicuous. Mr. Macleod then gives evidence to several parts of Fingal, in Books II. III. and IV. and remarks that Macpherson's translation of the description of the sun-beam, Fingal's standard, does not come up to the beauty and spirit of the original. Along with that of the sun-beam, there is in the original a particular description of the standards of the seven principal chiefs of Fingal, which, in Mr. Macleod's opinion, are all so inimitably beautiful, that he could not imagine how Mr. Macpherson has omitted them in his translation. Dermod, or Dermid, who had led the *right-hand* of the army to that battle (as it is expressed in the original) had a standard, which,

* Appendix to Report of the Highland Society, p. 28.

in magnificence, far exceeded the sun-beam.* He is by tradition said to be the predecessor of the Campbells.

Upon the whole, Mr. Macleod acknowledges that he knew of no person so capable of doing justice to the original as Mr. Macpherson. One thing he is sorry for, namely, his having omitted the description which Ossian gives of Fingal's ships, their sails, masts, and rigging, their extraordinary feats in sailing, the skill and dexterity of his men in working them, and their intrepidity in the greatest storms.

With regard to the authenticity of the poems, he concludes by declaring that " they were by the traditions of our forefathers, as far back as we can trace them, ascribed to Ossian, and to the most remote period of time, of which we have any account. It is a word commonly used in the Highlands to this day, when they express a thing belonging to the most remote antiquity, to call it *fiountachk*, i. e. belonging to the time of Fingal." " I know not (says Mr. Macleod) a county in the Highlands, which has not places that are famous for being the scenes of feats of arms, strength, or agility, of some of the heroes of the race of Fingal."

Hugh Macdonald, of Killipheder in the Isle of

* Fingal's standard was distinguished by the name of *sun-beam*, probably on account of its bright colour, and its being studded with gold. To begin a battle is expressed, in old composition, by *lifting of the sun-beam*. Macpherson's note, Fingal, Book IV. " We reared the sun-beam of battle; the standard of the king! Each hero exulted with joy as waving it flew on the wind. It was studded with gold above, as the blue wide shell of the nightly sky. Each hero had his standard too; and each his gloomy men!"

South Uist, made a solemn declaration, in the Gaelic language, on the 12th day of August, 1800, in the presence of the Rev. Edmund Macqueen, minister at Barra, and several other respectable gentlemen mentioned in the said declaration,* and among other matters he affirms, that there are infinitely more of Ossian's poems to be found in the Highlands and Western Isles, than what Macpherson is said to have translated, and that too among persons *who never saw that man, who never heard of his name,* and *who are totally ignorant of the English language.* Though the poems of Ossian are not found to correspond precisely in every expression over all the Highlands and isles, when repeated by different persons, yet they all correspond in substance; and there is not one instance in any corner of the country, in which one poem is found contrary to the rest, or in opposition to their general character. And though it were attempted to make the ablest scholar translate these poems into English, or any other tongue, he surely could not transfuse into them the merits of the original; but still less could he (as is alleged) first compose them in English, and then turn them into such Gaelic as should retain the bone and marrow of their own true language.

Hugh Macdonald bears testimony to the fact that bards were kept in the great Highland families, and gives the names of those that were kept in his own time in the families of Sir James Macdonald, Clanronald, and others, and that these bards were held in

* See the original in Gaelic, with an English translation. Appendix to Report of the Highland Society, No. II.

great estimation. "It is no argument (says Mr. Macdonald) against the transmission of these ancient poems, that no man can now be found who is able to repeat the whole of them. There are few men who can repeat much of any poetry with accuracy, excepting such persons as make it their profession, and who earn their bread by their memories. It is enough, *that thousands can be still found in our Highlands and isles, who can recite many detached portions of them, according as they were pleased with particular passages,* or *as certain incidents recorded in them made a peculiar impression on their minds.* How, if all were fictitious, could so many poems named after Ossian have existed for so many hundred years, and been still retained amongst the remotest islands, and the most sequestered corners of our Highlands."

The Rev. Mr. Pope, Minister of Rea in Caithness, in his letter dated 15th November, 1763, to the Rev. Alexander Nicholson, minister of Thurso,* observes in one part of his letter, that many of the poems of Ossian are lost partly owing to our clergy, who were declared enemies to these poems, so that the rising generation scarcely know any thing material of them. However, we have some still that are famous for repeating them, and these people never heard of Mr. Macpherson; and it is an absurdity to imagine, that Mr. Macpherson caused any person to teach these old people. On the contrary, they had these poems before Mr. Macpherson was born; and if the literati would defray the expense, I could produce these old people, at least some of them, at London.

* Appendix to Report of the Highland Society, p. 53.

What has been a very great mean to preserve these poems among our Highlanders, is this, that the greatest number of them have particular tunes to which they are sung. The music is soft and simple; but when these airs are sung by two or three, or more good voices, they are far from being disagreeable. The greatest number are called duans, and resemble the odes of Horace very much; others have different names, but the duans are generally set to some tunes different from the rest.

Dr. John Smith, in his letter dated 31st January, 1798, to Henry Mackenzie, Esq.* by whom the Report of the Committee of the Highland Society was drawn up, justly observes, that "the institution of bards retained in the families of several chieftains till the present century will account for the preservation of these poems (Ossian's) by oral tradition; as will also the manners of the people, whose winter-evening entertainment was, till very lately, the repetition of poems, tales, and songs. The language of these poems being still intelligible, excepting some words, may be accounted for, from having been constantly repeated and made familiar, and from the Highlanders having always remained a separate people, secluded from the rest of the world, by their peculiar language, customs, and manners. So the wild Arabs retain, I believe, to this day their ancient language, as well as their ancient dress and manners."

The affidavit made by Archibald Fletcher, residenter in Achalader, Glenorchay, before a justice of

* See Appendix to the Report of the Society, p. 79.

peace at Edinburgh, on the 19th day of January, 1801,* bears testimony of his having deposited with the deputy secretary of the Highland Society of Edinburgh, a collection of Gaelic poems, consisting of one hundred and ninety-four pages, many of which relate to the achievements of the tribe or race of Fingal, or of the Fionns, as they are named in the Gaelic language, and of which poems the declarant got copies written in the country, *from his own oral recitation.*† That some of the poems in this collection he heard recited and learnt by heart *forty years prior to the date of his affidavit*, and that the poem published by Macpherson, under the name of Darthula, and which is commonly called in the country, *Clan Uisneachain*, or the sons of Usno, he heard recited above fifty years ago by many persons in Glenorchay, particularly by Nicol Macnicoll in Arivean, and this he thinks was about ten years before Macpherson went about collecting the poems of Ossian.

Captain John Macdonald of Breakish, now residing at Thurso in the county of Caithness, has by affidavit made before Colonel Benjamin Williamson of Banneskirk, one of his Majesty's justices of the peace for the county of Caithness, dated the 25th day of September, 1805,‡ solemnly declared that he was then aged seventy-eight years, and that when about twelve and fifteen years of age, he could repeat from one hundred to two hundred of those poems of

* See Appendix to Report of the Highland Society, p. 270.

† Although Archibald Fletcher could write his name, he could not read the manuscript deposited.

‡ See Appendix to Sir John Sinclair's Dissertation, No. I.

different lengths and number of verses. That he learned them from an old man about eighty years of age, who sung them for years to his father at night, when he went to bed, and in spring and winter in the morning before he rose, and that even at the advanced age of seventy-eight, he still can repeat two poems of considerable length. That he met with the late Mr. James Macpherson at Dr. Macpherson's house in Sleat, when collecting Ossian's poems, that he sung many of them to him, and *that Mr. Macpherson wrote them down as he repeated them.**

The late ingenious Mr. Garnett, Professor of Natural Philosophy and Chemistry in the Royal Institution of Great Britain, has, in his Observations on a Tour through the Highlands and part of the Western Isles of Scotland in the year 1798, given great weight to his own opinion respecting the authenticity of Ossian's poems, by introducing an extract of a letter from the Rev. Mr. Macintyre, minister of Glenorchay, which was intended as an answer to the inquiries of the Highland Society in London, and is peculiarly interesting.

Mr. Garnett, in describing the celebrated Glencoe, introduces the subject in the following words: "This glen was frequently the resort of Fingal and his

* Dr. John Macpherson, in his letter to Dr. Blair, published in the Appendix to Report of the Society, p. 11 and 12, gives evidence to Captain Macdonald's rehearsing several fragments, or detached pieces of Ossian's poems, and that he compared them with Mr. Macpherson's translation, and found them in general correct. Dr. Macpherson mentions in particular Captain Macdonald's repeating Cuthullin's car, the episode of Faineasollis, and the combat between Oscar and Ullin.

party. It seems to me wonderful, that any person, who has travelled in the Highlands, should doubt the authenticity of the Celtic poetry, which has been given to the English reader by Macpherson, *since in almost every glen are to be found persons, who can repeat from tradition several of these, and other Celtic tales of the same date.*

"I cannot pretend to offer any evidence stronger than what has been brought forward. I trust, however, thar the following extract from a letter, which I received from Dr. Macintire, of Glenorchay, on this subject, will not be uninteresting to the reader.

"To the mass of evidence laid already before the public by persons of the first respectability in the nation, I know of little that can be added These tales we have been accustomed to hear recited from our earliest years, and they have made an indelible impression on my memory. In the close of the year 1783, and beginning of 1784, I was in London. For some time previous to that period, I had a correspondence with Mr. Macpherson, but not on subjects of Celtic literature. During two months that I continued in London, I was frequently with him at his own house and elsewhere. We spoke occasionally about the poems, and the attempts made by Dr. Johnson to discredit them. I hinted that, though my own belief of their authenticity was unalterably fixed, still my opinion ever was, that he had never found the poem of Fingal in the full and perfect form in which he had published it; but that, having got the substance, or greater part of the interesting tale, he had, from his knowledge of Celtic imagery

and allusions, filled up the chasms in the translation. He replied, 'You are much mistaken in the matter: I had occasion to do less of that than you suppose. And at any time that you are at leisure, and wish to see the originals, tell me, and we will concert a day for going to my house on Putney-heath, where those papers lie, and you will then be satisfied.'

"This conversation passed in the presence of Dr. Shaw, a Scotch physician, to whom he introduced me.

"I fully intended to avail myself of this offer, but have to regret that, from various avocations, and leaving London sooner than I thought I could, I was prevented from a sight and perusal of the originals of these poems.

"Calling the day before I left London on the late General Macnab, a gentleman well versed in Celtic literature, and of unimpeached veracity and honour, who had lived long in habits of intimacy with Mr. Macpherson, I mentioned this circumstance to him, and my regret. He said, he was sorry I had not seen the poems; that to him Mr. Macpherson had often recited parts of Fingal in the Gaelic, with various other tales, which brought to his remembrance what had given him so much gratification when a boy.

"Thus, my dear Sir, have I given you a diffuse, but a true detail of a circumstance, that can add little to the credibility of a fact, authenticated by men, whom no consideration could induce to avow a falsehood.

"The Highland Society, who intend to publish the

original of Fingal, have applied to me for an account of the preceding conversation with Mr. Macpherson, which I have hitherto been prevented from communicating; you are therefore at full liberty to make what use of it you please.

"At the time when I was a student of theology, I was present at the delivery of a sermon by a worthy, but eccentric preacher, on the resurrection from the dead. He concluded his subject with words that I can never forget. 'Thus have I endeavoured to set before you this great truth of God; and I trust, that you believe it: but, believe it who will, I believe it myself.'

"So say I, *in all the candour of truth, as to the poems of Ossian*, believe them who will, I believe them myself.

"My son is anxious to procure you some unpublished Celtic tales, but the truth is, that Dr. Smith of Campbeltown, who is a native of this parish, and who has been indefatigable in his research for these tales, has picked up every thing of value of that kind in the country, and published them with translations. Indeed the period is past, or almost past, when an investigation and research, after these amusements of the times of old would be of avail.

"Happily our people are forming habits, and acquiring modes of industry and manners, that preclude the tale, and the song, and the harp."

The unequivocal assertions contained in these affidavits and declarations, the terms in which they are expressed, and the very high respectability of the gentlemen who made them, yield a body of evidence sufficient perhaps for the establishment of any, even

the most improbable circumstance; but when applied to a subject in itself so likely to be true, namely, the oral transmission of poems such as Ossian's, among a people secluded from the world, and immoderately attached to the language and manners of their ancestors, it is irresistible.

3. It now remains to shew briefly, that the poems ascribed to Ossian, and translated by Mr. Macpherson, were collected by him from oral tradition, and manuscripts he procured with the assistance of his friends in the Highlands and Isles, and that similar collections were made at different periods prior to Mr. Macpherson's translation.

Lachlan Macpherson, of Strathmashie, in his letter to Doctor Blair, dated 22d October, 1763,* declares in explicit terms, than in the year 1760, he accompanied his friend Mr. James Macpherson during some part of his journey in search of the poems of Ossian through the Highlands. That he assisted in collecting them; *and took down from oral tradition, and transcribed from old manuscripts by far the greatest part of those pieces he has published.* That since the publication he had carefully compared the translation with the copies of the originals in his hands, and found it amazingly literal, even in such a degree, as to preserve, in some measure, the cadence of the Gaelic versification.

The Rev. Alexander Macaulay, in his letter to Doctor Blair, dated 25th January, 1764,† declares, that he saw the originals which Mr. Macpherson

* See Appendix to the Report of Highland Society, p. 8.

† Ibid. p. 24.

collected in the Highlands. He very energetically remarks, " no man will say, that he could impose his own originals upon us, if we had common sense, and a knowledge of our mother tongue. Those, who entertain any suspicions of Mr. Macpherson's veracity in that respect, do not advert, that, while they are impeaching his honesty, they pay a compliment to his genius that would do honour to any author of the age."

The Rev. Donald Macleod, minister of Glenelg, in his letter to Doctor Blair, of the 20th March, 1764,* bears evidence, that it was in his house Mr. Macpherson got the descripsion of Cuthullin's horses and car, from Allan Maccaskie, schoolmaster, and Rory Macleod, both of Glenelg, and that the translation falls far short of the spirit of the original.

Doctor Blair, in his letter to Henry Mackenzie, Esq. the reporter of the Committee of the Highland Society of Scotland, bearing date 20th December, 1797,† gives a particular account of the circumstances relating to the first discovery and publication of the poems of Ossian. This letter contains a most interesting statement of the circumstances, which gave rise to Mr. Macpherson's poetical mission to the Highlands, and breathes so much honest zeal and impartiality in the cause of the ancient Highland bards, and the genuineness of the poems ascribed to Ossian, that it is earnestly recommended to our readers to peruse the whole.

It may not, however, be amiss to notice a passage at the conclusion of Doctor Blair's letter, where after

* See Appendix to the Report of Highland Society, p. 28.

† Ibid. p. 56.

some impartial criticisms on Mr. Macpherson's translation, he observes, "That his work, as it stands, exhibits a genuine authentic view of ancient Gaelic poetry, I am as firmly persuaded as I can be of any thing. It will, however, be a great satisfaction to the learned world, if that publication shall be completed, which Mr. Macpherson had begun, of the whole Gaelic originals in their native state on one page, and a literal translation on the opposite page. The idea, which he once entertained, and of which he shewed me a specimen, of printing the Gaelic in Greek characters (to avoid the disputes about Gaelic orthography), I indeed strongly reprobated, as what would carry to the world a strange affected appearance, and prevent the originals from being legible by any, but those who were accustomed to read Greek characters."*

The Rev. Andrew Gallie, in his letter to Charles Macintosh, Esq. a member of the Committee of the Highland Society of Edinburgh, dated March 12, 1799,† declares, that Mr. James Macpherson, the translator of Ossian's poems, was, for some years before he entered on that work, his intimate acquaintance and friend. That when he returned from his tour through the western Highlands and Islands, he came to Mr. Gallie's house in Brae-Badenoch, and on enquiring the success of his journey, he produced

* Dr. Adam Ferguson, the Rev. Dr. Carlisle, and Mr. Home, author of Douglas, also bear testimony to the circumstances of the first discovery and publication of Ossian's poems. See Appendix to the Report of the Highland Society, p. 62, et seq.

† See Letter inserted in the Report of Highland Society, p. 30.

several volumes small octavo, or rather large duodecimo, in the Gaelic language and characters, being the poems of Ossian and other ancient bards.

Mr. Gallie declares, he remembers perfectly that many of those volumes were, at the close, said to have been collected by Paul Macmhuirich, Bard Clanraonuil, and about the beginning of the 14th century. As we have, in a former part,* noticed his description of the characters, illuminated capitals, and parchment of these manuscripts, we shall only add what Mr. Gallie says towards the conclusion of his letter, namely, that some years after the publication of Fingal, he happened to pass several days with Mr. Macdonald of Clanronald, in the house of Mr. Butter of Pitlochry, who then resided in the neighbourhood of Fort William. Clanronald told him, that Mr. Macpherson had the Gaelic manuscripts from him, and that he did not know them to exist, till, to gratify Mr. Macpherson, a search was made among his family papers.

Dr. John Smith, of Campbeltown, in his letter to Henry Mackenzie, Esq. dated the 31st January, 1798, declares, that in the original poems and translations which he had published,† he had occasion to introduce several passages of Mr. Macpherson's originals into the notes; for without searching for them, he had got considerable portions of several of those poems, that were then recited in the higher parts of Argyleshire; as were the Poem of Darthula, perhaps the most beautiful in the collection, called in Gaelic by the name of *Clann Usnathain* (the Children

* See page 437. † Gaelic Antiquities.

of Usnoth); a part of the first book of Temora, known by the title of *Bàs Oscair* (the Death of Oscar), one of the tenderest pieces in the book; and the description of Cuthullin's car and horses, one of the most improbable. Dr. Smith adds, that, in that part of the country, many will be found, who remember to have heard these ofteu recited, and perhaps some, who can still recite a part of them; although within these last 50 years, the manners of the Highlanders are totally changed, and the songs and tales of their fathers neglected and almost forgotten.

The Rev. Mr. Pope, minister of Rea, in Caithness, in his letter, dated 15th November, 1763, to the Rev. Alexander Nicholson, minister of Thurso,* delares, that, about 24 years prior to the date of his letter, a gentleman living on Lord Reay's estate entered into a project with him of collecting Ossian's poems. That they had actually got a list of poems said to be composed by Ossian; and wrote some of them; but his coadjutor's death put an end to the scheme.

The affidavit of Malcolm Macpherson, residenter in the parish of Portree, Isle of Sky, made before two justices of the peace on the 5th September, 1800,† proves, that he had a brother called Alexander, noted in the country for his knowledge of the poems of Ossian, of which he, the deponent, heard him repeat many. That he was informed by his said brother, and he heard also from others, that when the late Mr. James Macpherson, from Badenoch,

* See Appendix to Report of Highland Society, p. 52.

† Ibid. p. 92.

was in the Highlands, collecting the poems of Ossian, he employed himself four days and four nights at Portree, in taking down a variety of them from the recitation of the declarant's said brother. That his said brother had a Gaelic manuscript in quarto, and about an inch and quarter in thickness, regarding the Fingalians, which he gave to Mr. Macpherson, who carried it with him; since which time the declarant never heard of it.

The affidavit of Ewan Macpherson, late schoolmaster at Badenoch, made before two justices of the peace, 11th September, 1800,* gives evidence to his having accompanied Mr. Macpherson, about the year 1760, on part of his tour through the Highlands, in search of the poems of Ossian, and that, during three or four weeks, he was employed in taking down the poems of Ossian from the recitations of several individuals at different places, which he gave to Mr. Macpherson, who was seldom present when they were taken down. That on this excursion, Mr. Macpherson got from Macmhuirich, the representative of the celebrated bards of that name, *a book of the size of a New Testament, and of the nature of a common-place book*, which contained some genealogical accounts of families, together with some of the poems of Ossian. And that Mr. Macpherson obtained at the same time an order from Clanronald, sen. on a Lieut. Donald Macdonald, at Edinburgh, for a Gaelic *folio* manuscript belonging to the family which was called *Leabhar Derg* (red book), and contained, as the declarant heard Clanronald say,

* See Appendix to Report of the Highland Society, p. 94.

and as himself believed, some of the poems of Ossian.

The late Mr. Alexander Morison, formerly captain in a provincial corps of loyalists in America, in answer to queries transmitted to him by the Committee of the Highland Society, respecting Ossian's and other ancient poems,* declares, that before leaving Sky, even from the first of his recollection, he heard repeated, and learnt many poems and songs respecting Fingal, Ossian, and other ancient heroes, many of which were afterwards collected, arranged, and translated by Mr. James Macpherson.† That he gave the Rev. Mr. Mackinnon, of Glendarual, before he went last time to America, in the year 1780, Ossian's Address to the Sun in the original, which being transmitted by Lord Bannatyne to the Society, and presented, he identified. That he found the address among Mr. James Macpherson's papers, when he was transcribing fairly for him, from those original papers (either collected by himself, or transmitted by his Highland friends,) as it stood in the poem of Carthon, and afterwards translated and published.

As this part of Mr. Morison's evidence tends to throw light on the deficiency of some of the original passages of Carthon, more especially the want of the Address to the Sun in the originals now printed, it may be proper to observe, that the Committee appointed to superintend this publication was

* See Appendix to Report of the Highland Society, p. 175.

† Mr. Morison died at Greenock, Feb. 1805, at the age of 84, or 85; and his answer to the queries of the Highland Society of Edinburgh bears date 7th January, 1801.

scrupulously exact to commit only to the press such originals as were found among Mr. Macpherson's papers, and transmitted by his executors. On the margin of a copy of the first edition of Mr. Macpherson's translation of Ossian, which had been left at his Highland residence, and found there by the Rev. Mr. Anderson, one of his executors, there is written in Mr. Macpherson's hand writing, "*Delivered all that could be found of Carthon to Mr. John Mackenzie;** and in this poem, at the words, "Have not I seen the fallen Balclutha," there is marked on the margin, in Mr. Macpherson's hand, "*All before this given to Mr. Mackenzie.*"†

The Address to the Sun in Carthon having been supposed by some of the opposers of the authenticity of Ossian's poems, to be a forgery of Mr. Macpherson's, in imitation of the Address to the Sun in Milton, it may be proper, in addition to the evidence already adduced of its having been translated from the Gaelic original, to mention a fact which corroborates this testimony, and must remove the most sceptical doubts on this head. The Rev. Mr. Macdiarmid, minister of Weem in Perthshire, transmitted to the Committee of the Highland Society at Edinburgh, an original copy of Ossian's Address to the Sun in Carthon, with a translation by himself.‡ A copy of the original Mr. Macdiarmid got, about 35

* Late Secretary to the Highland Society of London, and one of Mr. Macpherson's executors.

† Report of the Highland Society, p. 83.

‡ See Report of the Highland Society, for the translation of the Address, p. 72, and Appendix, p. 185 for the original.

years ago, from an old man in Glenlyon, who had learnt to recite it with other ancient poems in his youth. By comparing this original with the one taken from among Mr. Macpherson's papers by the late Capt. Morison, which he gave to the Rev. Mr. Mackinnon, as above mentioned, and since identified by him, it will appear that they differ very little from each other; and that the Gaelic reader may compare the original with Mr. Macpherson's translation, we have given it at the end of these Observations, with a literal Latin and English translation.

Captain Morison, having assisted Mr. Macpherson in translating the originals, collected by him on his tour through the Highlands and Isles, declares, in his answer to the queries of the Society alluded to,* that afterwards in London, he had access to Mr. Macpherson's papers; saw the several manuscripts, which he had translated, in different hand writings; some of them in his (Macpherson's) own hand, some not, as they were either collected by himself, or sent him by his friends in the Highlands; some of them taken from oral recitation, some from MSS. That he saw also many manuscripts in the old Gaelic character in Mr. Macpherson's possession, containing some of the poems translated, which MSS. they found some difficulty in reading. How old the MSS. were he could not say, but from the character and spelling they seemed very ancient. Captain Morison admits, that Mr. Macpherson had much merit in collecting, arranging, and translating, but that he

* See Captain Morison's Answer to the Queries of the Highland Society, Appendix to the Report, p. 175.

was no great poet, nor thoroughly conversant in Gaelic literature; so far from composing such poems as were translated, declares that he assisted him often in understanding the meaning of many words, and suggested some improvements. With energetic bluntness, Captain Morison remarks, "*that Macpherson could as well compose the Prophecies of Isaiah, or create the island of Skye, as compose a poem like one of Ossian's.*" In a similar strain of energetic conviction, he lately declared, at an advanced period of life, "when the tomb opened to receive him, for his strength had failed," *that he as firmly believed in the authenticity of Ossian's poems, as in the existence of soul and body.**

Lachlan Macmurrich, or Mac Vuirich, in his declaration transmitted to the Highland Society, dated August 9, 1800,† made before Donald Macdonald, of Balronald, James Macdonald, of Garyhelich, Ewan Macdonald, of Griminish, Alexander Maclean, of Hoster, Mr. Alexander Nicolson, minister of Benbecula, and Mr. Allan Macqueen, minister of North-Uist, has stated, that to the best of his knowledge he is the eighteenth in descent from Muireach, whose posterity had officiated as bards to the family of Clanronald. That he remembered well the works of Ossian written on parchment, were in the custody of his father, as received from his predecessors: that

* See Captain Morison's Answers to Queries, Appendix to Report of Highland Society, p. 175; and his Declaration, Appendix No. IV. Sir John Sinclair's Dissertation.

† See Declaration in Gaelic, and Translation, Report of the Society, Appendix No. XVII.

some of the parchments were made up in the form of books, and that others were loose and separate, which contained the works of other bards besides those of Ossian.

That he remembered his father had a *red book* made of paper, which he had from his predecessors, and contained, as his father informed him, the history of the Highland Clans, together with part of the works of Ossian. That he remembered well that Clanronald made his father give up the red book to James Macpherson from Badenoch. That it was near as thick as a Bible, but that it was longer and broader, though not so thick in the cover. That the parchments, and the red book, were written in the hand in which the Gaelic used to be written of old, both in Scotland and Ireland, before people began to use the English handwriting in Gaelic.

It is unnecessary to detail the proofs under Mr. Macpherson's own hand in his letters to the Rev. Mr. Maclagan, dated in 1760 and 1761,* or his letter to the Secretary of the Highland Society of London, dated in July, 1784,† all which bear the most unequivocal testimony of the genuineness of the originals in his possession; but the striking coincidence in the expressions of his letter to Mr. Maclagan in January, 1761, and what he wrote to Mr. Mackenzie, in July, 1784, deserves to be noticed. He says in his letter to Mr. Maclagan, "I have been lucky

* See Appendix to the Report of the Highland Society, p. 153, 154.

† A copy of this interesting document will be found in page 81 of Sir John Sinclair's Dissertation, prefixed to this work, and a *fac-simile* of it is given in the Appendix to said Dissertation, No. III.

enough *to lay my hands* on a pretty complete poem and truly epic, concerning Fingal." And in his letter to the Deputation of the Highland Society of London, he says, "I shall adhere to the promise I made several years ago to a deputation of the same kind; that is, to employ my first leisure time, and a considerable portion of time it must be to do it accurately, in arranging and printing the originals of the poems of Ossian, *as they have come to my hands.*"

A particular account of the ancient poems of the Highlands, collected by Mr. Jerome Stone of Dunkeld, prior to Mr. Macpherson's poetical mission, and the translation of one of these poems which he published in the Scots Magazine so far back as January, 1756, will be found in the Report of the Highland Society.* It will be seen from the testimony of the Rev. Mr. Pope already given, p. 471, that about the year 1739, he had entered into a project, with another gentleman, for collecting Ossian's poems.

The various detached pieces ascribed to Ossian and the ancient bards, which have been published subsequent to Mr. Macpherson's translation, and collected by Miss Brooke, Mr. John Clark, Mr. Thomas Hill, Dr. John Smith, Mr. John Gillies, Baron de Harold, and others, are unnecessary to be dwelt upon, some having been occasionally noticed in the

* See Report, p. 23, and the original of Stone's translation of Bas Fraoich, or the Death of Fraoch, who was destroyed by the treacherous passion of his mother-in-law; this, together with the translation in verse as published in 1756, and a literal prose translation will be found in the Appendix to the Report, No. VII.

Report of the Highland Society, others in Sir John Sinclair's Dissertation, or in the Notes and Observations annexed to Cesarotti's Dissertation.*

The identity of some of the poems published by Mr. Macpherson, is fully proved by Gaelic manuscripts in the possession of the Committee of the Highland Society of Edinburgh, collected by Mr. Duncan Kennedy, Archibald Fletcher, and other persons; of which about fifteen hundred verses, with a literal translation by Dr. Donald Smith, compared with passages of the epic poem of Fingal, as published by Mr. Macpherson, are given in the Appendix to the Report of the Society.†

The collection of Ossian's poems made by the Rev. Mr. Farquharson at an early period of his life, prior to Mr. Macpherson's poetical mission to the Highlands, and the existence of the thick folio manuscript volume, containing these poems which he left at the college of Douay, at the commencement of the French Revolution, has been circumstantially detailed and proved by the concurrent testimony of two bishops and three respectable clergymen now living.‡

This new and interesting evidence having excited the attention of the Members of the Committee

* See Report, p. 47, 48, 49, et seq. Sir John Sinclair's Dissertation, p. 36, 76, and 77. Notes to Cesarotti's Dissertation B, F, G, H, and I.

† See Report, Appendix, No. XV.

‡ We are much indebted to Sir John Sinclair for the zeal and perseverance he has manifested, in bringing forward most unexceptionable evidence respecting the Douay manuscript, and which will be found amply detailed in his Dissertation, p. xi. and lviii. inclusive.

appointed to superintend this publication, they determined, collectively or individually, to spare no pains in endeavouring to ascertain, whether the said manuscript be still existing in France, as well as to obtain every authentic information respecting any other Celtic manuscripts in that country. With that view, and while the communication with France was open by the late negociation for peace, the following letter was written to the Principal of the Celtic Academy at Paris, accompanied with a French translation; both of which were transmitted through the Foreign Secretary of State's Office, to our Ambassador, the Earl of Lauderdale, as the best and most effectual channel of communication.

To the Principal of the Celtic Academy at Paris, &c. &c. &c.

York Place, Portman Square, London, Sept. 20, 1806.

SIR,

As a Member of the Committee appointed by the Highland Society, to superintend the publication of the poems of Ossian in the original Celtic, denominated *Gaelic* in the northern parts of Scotland, where it is still a living language, I take the liberty to acquaint you, that these originals will in the course of the present year be published, accompanied by a literal Latin translation, and a Dissertation containing such additional facts as have been recently acquired on the authenticity of the poems. The Committee having learnt, from public report, that a Celtic Academy has been lately instituted at

Paris, and being desirous of extending their inquiry to the collection of every fact which tends to illustrate the era of Ossian, and the antiquity of the work, have requested me to address you for information, on the following subjects.

1. It appears, from the testimony of Bishops Cameron and Chisholm, of the Catholic persuasion, formerly of France, but now residing at Edinburgh, that the late Mr. Farquharson, Principal of the College of Douay in Flanders, left at the beginning of the Revolution in that University, a thick manuscript folio volume, containing many of Ossian's poems in the original Celtic, collected by him at an early period of life, while a missionary in the Highlands of Scotland; and I am commissioned by the Highland Society to request, as a most particular favour, that you will take the trouble to inform me whether such manuscript book of Celtic poems be still in existence, and if so, that you will do the Society the further favour of transmitting transcripts of the titles of the several poems, and a note of the number of lines in each, with any information respecting other Celtic manuscripts, which may be now at Paris, Douay, or elsewhere, on the language, poetry, history, origin, and migration of the Celts.

2. Understanding that there is in the National Library at Paris, a manuscript purporting to be the speech in Celtic delivered by Clovis, the founder of the French monarchy, to his army, or to the citizens of Paris, on his taking the field, it would be extremely gratifying to the Highland Society, and to the admirers of Celtic literature in Great Britain, to receive

a transcript of this speech, and a fac-simile of a few lines of the original, to prove the age of the writing.

If the information can be procured in time, it is the intention of the Committee to insert it in the present edition of Ossian. Trusting, that in a cause so interesting to the honourable remains of Celtic literature, and promising, on the part of the Highland Society, any aid or information which they at any time may be able to afford to your learned Academy; you will pardon the liberty I have thus taken in addressing you.

I have the honour to be, with sentiments of the highest consideration and respect,

Sir,

your most obedient, and

most humble servant,

(Signed) JOHN M'ARTHUR.

The above letter was delivered early in the month of October, but from the shortness of Lord Lauderdale's stay in Paris, after it had been communicated, and the events which subsequently took place, we have been prevented from obtaining the information solicited. The following letter from Mr. Professor Stewart of Edinburgh, who accompanied Lord Lauderdale on the embassy, not only shews his attention to the inquiries of the Committee, but affords reasonable hopes that a communication from the Celtic Academy may be expected by the first favourable opportunity.

Edinburgh, 20th Dec. 1806.

SIR,

I am sorry to have so little information to add on the subject of your letter, to what you have already received from Lord Lauderdale. It may, however, be satisfactory for you to know, that the paper which was addressed to the Celtic Academy of Paris, by the Highland Society of London, was delivered by myself into the hands of Mr. Suard, one of the Secretaries of the National Institute, who promised to present it in person to the President of the learned body, whose correspondence you solicit, and to inform Lord Lauderdale of the result of the application. The shortness of our stay in Paris after this conversation, prevented me from hearing any thing farther on the business; but I am perfectly confident that Mr. Suard would take the earliest opportunity of executing the commission intrusted to him, not only as he is a very old and intimate friend of mine, but as he was the first person who introduced the poems, whose authenticity you wish to establish, to the knowledge of his countrymen. His name cannot fail to be well known to yourself, as well as to many other Members of your Society, by his admirable translation of Dr. Robertson's History of Charles V. and by the strong interest he has taken for more than forty years, in every thing that concerns the history or the literature of this island.

I have the honour to be,

Sir,

your most obedient servant,

(Signed) DUGALD STEWART.

As the most conclusive evidence has been exhibited, that Ossian's poems had been collected from oral tradition, and from ancient manuscripts, by the late Rev. Mr. Farquharson about fifteen years prior to Mr. Macpherson's mission to the Highlands for the same purpose; and, as it is equally established, that Mr. Farquharson's collection was bound up in a large folio volume, and left at the Scottish College of Douay, at the commencement of the French Revolution, the prominent object the Committee had in view, in writing to the Celtic Academy at Paris, was to ascertain whether that collection still existed; because if in existence it would have been gratifying to have detailed the contents in this work; for, independent of every other proof, this of itself would have incontrovertibly established the authenticity of the originals translated by Mr. Macpherson.

Such is a summary of the evidence in support of the authenticity of Ossian's poems, which, with all deference, is submitted to the public. But the writer must observe, by way of apology for himself, that when he undertook the present investigation, and the task of translating Cesarotti's Dissertation, he was not aware of the difficulties he had to encounter, nor of the time and labour which such a work would require. To have done justice to so important a subject, any man with abilities superior to what the writer can pretend, ought to have had at least one year for the preparation of his manuscript, instead of a limited time of about three or four months. He

had however pledged himself to the Committee, and to perform his promise he has laboured incessantly, and exerted himself to the utmost. If by attempting too much, in a given period, he may have failed in some points, or in the hurry of writing, been led into repetition; he trusts the candid reader will make allowance for the difficulties in examining with precision, a mass of materials, so as to exhibit compendiously the various results arising from his researches after truth.

London, December 31, 1806.

THE ORIGINAL EPISODE OF FAINEASOLLIS,

as found among the late MR. MACPHERSON'S *Papers, referred to p.* 456, *Supplemental Observations.*

MHIC mo mhic; 'se thuirt an righ,
Oscair a righ nan òg fhlath!
Chunnaic mi dearrsa do lainn
Mar dhealan bheann san stoirm.
Thuit an namh fo d' laimh san iomairt
Mar dhuilleach fo osaig gheamhrai.
Lean gu dlu ri cliu do shinnsir,
A's na dibir bhi mar iad san.
'Nuair bu bheo Treunmor nan rath,
As Trathal athair nan treun laoch,
Chuir iad gach cath le buaidh,
A's bhuannaich iad cliu gach teùgmhail.
Mairi marsin an iomra san dàn,
'Sbithidh luaidh orr' aig baird nan deìgh.
Oscair! claoidhsa lamh threun a chòraig;
Ach caomhuinn an conui 'n ti 's laige.
Bi mar bhuinn'-shruth rèthoirt geamhrai,
Cas ri namhaid trom na Feinne;
Ach mar àile tlà an t samhrai
Dhoibhsan ata fànn nan eigin.
San marsin bha Treunmor riamh,
'S bha Trathal gach ial mar sin,
Ghluais Cumhal na 'n ceumaibh corr,
'S bha Fionn an conui leis an lag.
'Nan aobhar shinean mo lamh,
'S le failte rachain nan coinneamh,

LITERAL TRANSLATION, BY ALEXANDER STEWART, A. M.

Son of my son; thus said the king;
Oscar, chief of our noble youth!
I beheld the gleaming of thy sword
Like the lightning of the mountains in the storm.
The enemy fell beneath thy hand in the battle.
Like wither'd leaves by the blast of winter.
Adhere close to the fame of thy fathers,
And cease not to be as they have been.
When the victorious Trenmor lived,
And Trathal, the father of mighty heroes,
They fought all their battles with success,
And obtained the praise of every contest.
Thus their renown shall remain in song,
And they shall be celebrated by bards to come.
Oscar! do thou subdue the strong arm of battle;
But always spare the feeble hand.
Be as a rapid spring-tide stream in winter
To resist the powerful enemies of the Feinni;
But be like the gentle breeze of summer
To those that are weak, and in distress.
Such did Trenmor always live,
And such has Trathal ever been,
In their fair steps Comhal trod,
And Fingal always supported the weak.
In their cause would I stretch my hand,
With cheerfulness would I go to receive them,

A's gheibheadh iad fasga, a's caird,
Fo sgàil dhrillinich mo lainne.
Tàir cha d' rinneas air aon neach
Air laigid a neart anns an strì.
Fuil mo namh cha d' iaras riamh
Na 'm bu mhiann leis triall an sìth.
Ach cuim' an cuireadh righ nam fàsach
Uaill a cruas a lamh o shean,
A' ni tha lathair glas fo aois
Feuchaibh e nach b' fhaoin mi 'n sin.
Mar thusa, Oscair! bha mi og,
'Nuair sheoil Fainesoilse nall,
An gath greine 'n eidi gaoil
O righ Chraice dh' eighte 'n oigh.
O bheinn Gholbuinn thionnda leam,
'S ro bheag air mo chùl de shluagh,
Chunnas barca breidgheal fo m' rosg
Mar cheathach air osaig a chuain.
'Nuair a dhruid i nall am chòir,
Chunnas oigh a chleibh aird bhain.
Bha osnaich a fuilt air a ghaoith,
A gruai dhearg mar chaor fo dheoir
Thuirt mi, "oigh na maise," ciuin,
Carson osna bhruit a' d' chliabh?
Am feudar leams' ged' tha mi og
Tearmunn thoirt do oigh a chuain?
Gheibht' a sheasas cath ri m' lainn
Ach tha 'n cridh'sa ard gun scà.
"D' ionnsui theich mi cheinn an tsluaigh
Fhir a's glaine snuadh, 's a's fearr!
D' ionnsui theich mi, o mhic Chumhail!
A lamh a chuidicheas gach feumach!

And they should find shelter, and friendship,
Under the shade of my glittering sword.
No man did I ever despise,
However weak his strength might be.
The blood of my foe I never sought,
If he chose to depart in peace.
But why should the king of the desert
Boast of the strength of his arm in former days?
This which remains, gray with age,
Shews I was not weak in my youth.
Like thee, Oscar! I was young,
When Faineasollis came over the sea,
That sun-beam adorned with love;
The daughter of Craca's king the virgin was.
I then returned from Gulbein hill,
With few of my people in my train;
A white-sailed boat appeared in my sight
Like mist on the blast of the ocean.
When it approached nigh the shore,
I beheld a fair high-bosomed maid.
Her hair wav'd loosely in the wind,
Her rosy cheek was bedewed with tears.
Calm, I said, "daughter of beauty,"
Why heaves that broken sigh within thy breast?
Can I, though young in years,
Defend thee, daughter of the ocean?
Some there may be that can match my sword in battle
But this heart is strong, and void of fear.
"To thee I fled, O chief of men!
To thee of fairest hue and noblest mien!
To thee I fled, O son of Comhal!
Whose hand supports the weak, and needy!

Dh'amhairc righ Chraice orm air àm
Mar ghath-greine air ceann a shliochd.
'Stric a chuala beanntan Ghealamhal
Osnaich shearbh' mu Fhaineshoilse.
Chunnas mi le ceann Shorai,
A's rùnaich easa oigh Chraice.
Tha lann, mar ghath soluis scriosach,
Air slios an armuinn an cònui;
Ach 'sdubh gruamach shuas a mhala,
'Stha fior stoirm na anam eiti.
Bhuail mi tonn a chuain gu sheachna;
Ach o! tha easan air mo thi-sa."
" Deansa tamh air chùl mo sgeithe,"
Thuirt mi fein, " a geug na maise!
'S mar laige mo lamh na mo mhisneach,
Brisear e o Fhainesoilse.
D' fheudainn do chuir an còs uaingneach,
Ach ni 'n cualas gun theich Fionnghal.
'Nuair a bhagras cunnart gu brath
Tach'ream ri stoirm bharr nan sleagh.
" Mhic nam beann tha mi fo scà
A neart a bhoirb-fhir aird nan stoirm,
Fagaidh e mar choill fo ghaoith
Na cuirp taobh ri taoibh sa bhlàr."
Chunnas leam deoir air a gruaidh,
Ghlac an tiochd san uair mi, 'sgradh.
A nis mar thonn scrathoil thall
Thainig barc' a bhoirb-fhir ris
A' leum gu bras thar an tsàl
Air cùl nam breid ban mar shneachd.
Bha sruth geal ri slios a bharc,
A's onais mara fo ard fhuaim.

The king of Craca beheld me once
As a beam of the sun at the head of his race.
Often did the hills of Gealmal hear
Sad sighs of love for Faineasollis.
I was seen by the chief of Sora,
And he loved the maid of Craca.
His wasting sword, like a beam of light,
Shines always on the warrior' side.
But dark and gloomy is his brow,
And fierce the storm that rages in his soul.
I sought the waves of the ocean to shun him :
But, alas ! he still pursues me."
" Rest thou behind my shield,"
I said, " O thou branch of beauty !
And if my strength is equal to my courage,
He shall be repelled from Faineasollis.
I might conceal thee in a secret cave,
But never was it heard that Fingal fled.
Whenever danger threatens,
I meet the storm of the pointed spears."
" Son of the mountains, I greatly fear
The strength of the great and stormy Borbar ;
For, like a wood crush'd by the wind, he leaves
The fallen heroes side to side on the field of battle."
I saw the tears on her cheek,
Pity and love seized me at once.
Now, like a dreadful wave from afar,
Appeared the fierce warrior's vessel,
Bounding swiftly over the sea,
Behind her snow white sails.
A white stream rolled by her side,
The murmur of the toiling ocean is heard afar.

Thuirt mi, " tig s' on chuan bhras
Fhir tha marcacha nan tonn,
Gabh sòlas mo thallai uam,
An talla thogadh suas gu daimh.
Na mu 's còrag chruaidh do bheachd
Naisgemid mu Fhainesoilse."
Sheas as chrith is' air mo chùl,
Chunnaic, lub e 'm bogh, a's mharbh,,
Scinnte" thuirt mi fein, " do lamh
'Nuair nach bi an namhaid garg.
Riumsa nochd do shleagh 's do lann,
A's fonai mo chairdean do chach.
Dh' oibrich sinn, 'sni 'm b' oibir fhaoin,
Thuit fo m' lainn an laoch gu bàs,
Chuir sinn fo dha chloich san uaigh
An tì a thug, 'sa fhuair an gradh.
Chuir a's lann an laoich threin
'Sa phaillean chaol ri taobh na traigh.
'Sair Fainesoilse na huaigh,
'Stric le bròn a luaidh na baird.
Gluaiseam ubhail thar a charn,
Bheirinn meas air airidh riamh,
'Scrathoil an stri fola chaoi,
Anns an gearrar saoidhean sios.
Oscair ! màr sin bha mi og,
'S bithsa am mo dhoigh gu aois,
Na iarr gu brath corag chruaidh,
Ach na hob i 'nuair a thig.

" Come thou," I said, " from the rapid ocean,
Thou, that ridest on the waves,
Partake of the joy of my hall,
The hall which was reared for strangers.
But if a hard contest be thy choice,
Let us contend for Faineasollis."
She stood, and trembled by my side,
He saw her, bent his bow, and kill'd.
" Unerring," I said, " is thy hand,
When thy enemy is not fierce.
On me turn thy spear and sword,
" My friends will match the rest."
We fought, nor feeble was the fight,
Beneath my sword the warrior sunk in death
We laid in their graves under two stones
Both the lover, and the beloved.
We also laid the mighty warrior's sword
In the narrow house close to the shore.
And often have the bards raised their mournful voice
For Faineasollis, who sleeps in her grave.
Free of pride I move over the heap,
The brave I always held in great esteem,
Horrid ever is the strife of blood,
Which hews the warriors down.
O Oscar! such have I been in my youth,
And continue thou in my way to old age;
Never search thou for hard battle,
But shun it not, when it comes.

ORIGINAL OF OSSIAN'S ADDRESS TO THE SUN IN CARTHON, REFERRED TO P. 475.

O! THUSA fein a shiubh'las shuas
Cruinn mar làn-scia chruai nan triath,
Cia as tha do dhearsa gun ghruaim,
Do sholus a ta buan a ghrian?
Thig thu ann ad' àille thrèin,
A's faluichi rèil uainn an triall,
A gealach ga dubhadh san speur
'Ga cleath fein fo stuai san iar.
Tha thusa ann a d' astar amhàin,
Co tha dana bhi na d' chòir?
Tuiti darag o'n chruaich aird,
Tuiti carn fo aois, a's scorr:
Tràighi, agus lionai 'n cuan,
Falaichear shuas an reul san speùr;
Tha thusa d'aon a chaoi fo bhuai
An aoibhneas buan do sholuis fein.
'Nuair dhubhas m'an domhan stoirm
Le torran borb, as dealan bearth',
Seallai tu na d' àille o 'n toirm
Fiamhghàir' ort am bruailean nan spèur.
Ach dhomhsa tha do sholus faoin,
'S nach faic mi a chaoi do ghnuis,
Sgaoileadh cùil as òr-bhui ciabh
Air aghai nan nial san ear,
No 'nuair a chritheas anns an iar
Le do dheirse ciar air lear.
'Smaith d' fheudta gum bheil thu mar mi feìn,

A LITERAL LATIN TRANSLATION BY ALEXANDER STEWART, A. M.

O! TU ipse, qui ambulas supra,
Rotundus instar pleni clypei duri principum,
Unde est tuus fulgor immunis ferruginis,
Tuum lumen quod est sempiternum, sol?
Venies tu in tuâ pulchritudine eximiâ,
Et abscondent stellæ a nobis suos cursus,
Decedet luna sine colore de cœlo,
Condens se sub nubem in occidente.
Es tute in tuo itinere solus,
Quis audet accedere ad te?
Cadet quercus de monte alto,
Cadet saxea moles sub senium, et scopulus;
Decrescet et crescet oceanus,
Celabitur supra luna in cœlo;
Es tu unicus semper triumphans
Inter gaudia perennia tui luminis,
Cum nigrescit circum mundum tempestas,
Cum tonitru fero, et fulmine infesto,
Aspicies tu in tuâ pulchritudine e murmure
Subridens inter tumultus cœlorum.
At mihi est tua lux vana (inutilis),
Quòd non videam unquam tuum vultum,
Seu spargas vertice tuos aureos capillos
Per faciem nubilorum in oriente,
Seu vibres in occidente,
Ad tua claustra fusca super mare.
At potest fieri ut sis tu similis mihi,

'S an am gu treun, 'sgun fheum air am,
Ar blianai a tearna o 'n speùr
Ag siubhal le cheile gu 'n ceann.
Biodh aoibhneas ort feìn a ghrian !
'S tu neartmhor, a thriath a' d' oige,
'S brònach mi-thaitneach an aois,
Mar ghealaich fhaoin san speur,
A raith fo neul air a raon,
'S an liath-cheo air thaobh nan carn,
An osag o thuath air an reth ;
Fear siubhail fo bhèud, 's e mall.

Literal English Translation.

O ! thou, that travellest above, round like the full-orbed hard shield of the mighty ! whence are thy beams without frown, thy light that is everlasting, O sun ? Thou comest forth in thy powerful beauty, and the stars hide their course, the moon pale-orbed retires from the sky, hiding herself under a cloud in the west. Thou art in thy journey alone : who dares approach thee ? The oak falls from the lofty mountain, the stony heap and the towering cliff sink under age ; the ocean ebbs and flows ; the moon is hid above in the sky ; but thou alone art for ever victorious, continually rejoicing in thy own light. When the storm darkens round the world, with fierce thunder and piercing lightning, thou lookest in thy beauty from the noise, smiling amidst the tumult of the sky ! But to me thy light is in vain, for I can never see thy countenance, whether thou spreadest thy golden locks on the face of the

Nunc plurimùm pollens, nunc inutilis,
Nostri anni dilabantur de cœlo
Progredientes unâ ad suum finem.
Sit gaudium exhilerans te, o sol!
Dum tu sis viribus potens, o princeps, in tuâ juventâ.
Est tristis et injucunda senectus,
Similis lumini inani lunæ in cœlo,
Cum illa prospiciat e nubibus in campum,
Et cana nebula insideat clivis montium,
Flatus spiret a septemtrione per planitiem,
Et viator obnoxius damno, et tardus.

English Translation continued.

clouds in the east, or tremblest in the west at thy dusky gates on the ocean. But perhaps thou art like myself, at one time mighty, at another feeble, our years sliding down from the skies, hastening together to their end. Rejoice then, O sun! while thou art strong in thy youth. Sad and unpleasant is old age, like the vain light of the moon in the sky, when she looks from the clouds on the field, and grey mist is on the side of the hill; the blast from the north on the plain; and the traveller distressed and slow.

TOPOGRAPHY OF SOME OF THE PRINCIPAL SCENES OF FINGAL AND HIS WARRIORS.

A Brief Description of SELMA.

BY ALEXANDER STEWART, A. M.

THERE is every reason to believe that Selma, so often mentioned in the poems of Ossian, as the principal residence of his father Fingal, was situate in that part of Argyleshire called Upper Lorn, on a green hill of an oblong form, which rises on the sea shore at equal distances from the mouths of the lakes Eite, and Creran. It is now called by the inhabitants of the place DUN-MHIC SNITHEACHAIN, i. e. the fort of the son of Snitho; but by some of our historians Berigonium, and by them said to have once been the capitol of the kingdom of the Gaels, or Caledonians. On the top of this hill are still to be seen vestiges of extensive buildings, with fragments of the walls, bearing evident marks of fire, scattered along the sides of the hill; but it does not appear that the place had been at any period affected by a volcano, as some do think; seeing the remains of a circular edifice, which stood on that end of the hill further from the sea, have not the least tincture of fire: most of the stones of which have been carried away by the inhabitants of the adjacent farms for private use. Whatever had occasioned the fall of Selma, Ossian must have known it; for he had seen it, as will appear from his poems, when thousands feasted in its halls, and had also the misfortune to see it in ruins.

The following passages from the poems of Ossian are descriptive of Selma, and its supposed situation, both before, and after its fall.

Sguir an t sealg, a's choidil na feigh
Fo dhubhar gheùg air a choinich;
Thuit brat na hoiche air na sleibhte,
A's feisd aig seoid an Seallama.
Bha dàn, a's dàn ann mar bu nòs,
Bha sud ann a's ceòl nan clàr,
Le donnal chon am fè na greis
O'n chreig fo 'n geal an tràigh.

See Dr. Smith's Ancient Poems. Dearg-mac Druibheil, verse 17, *&c.*

Literal Translation.

The chase had ceased, and the deer slept
Under the shadow of trees on the moss;
The curtain of night descended on the hills,
And heroes were feasting in Selma.
There was song after song, as the custom was,
There was that and the music of harps,
With the barking of dogs in the interval of action
From the rock which rises over the white beach.

The white beach, mentioned in the last line, answers exactly the present aspect of the white sand which covers the shore around part of the hill on which Selma stood. The rock from which the dogs were heard to bark is here also; for that part of the hill, washed by the waves, is composed of rock, and rises almost perpendicular to the sea.

But if this be not the rock alluded to in the poem, there is another rock within a few hundred yards of Selma, to which the description is equally applicable. It rises considerably higher than the former, and with a tremendous aspect threatens to crush the traveller, who steals along a narrow passage which art has opened between it and the sea. This rock is known to the inhabitants of the place by the name of Dunbhaleri, which being analyzed becomes DUN-BHAILE-RI, i. e. the fort of the town of the king. From this rock to Selma, along the shore are to be seen traces of a causeway, which still goes under the name of Market-street.

An Seallama, 'n Taura, no 'n Tigh-mor-ri,
Cha 'n eil slige, no òran, no càrsach !
Tha iad uile nan tulachain uaine,
'San clachaibh nan cluainibh fein.
Cha 'n fhaic aineal o 'n lear no o 'n fhasach
A haon diu 'sa bharr roi neul.
'Sa Sheallama, a theach mo ghaoil !
An e 'n torr so t'aos làrach,
Far am bheil foghnan, fraoch, a's fòlach,
Ri bròn fo shile na hoiche.

Dr. Smith's Ancient Poems. Death of Gaul, v. 33, &c.

Translation.

In Selma, in Taura, or Temora,
There is no shell, nor song, nor harp !
They are all become green mounds ;
And their stones half sunk in their own meadows.

The stranger shall not behold from the sea, or desert,
Any one of them lifting its head through the cloud.
And thou, Selma, house of my delight!
Is this heap thy old ruins,
Where the thistle, the heath, and the rank grass
Are mourning under the drop of night.

The description given of Selma, after its fall, in the third and fourth line of the preceding passage, corresponds exactly to the present appearance of the ruins of that place. The fourth line in particular describes the fragments of the walls, and loose stones, which, after rolling down the face of the hill, are now seen half sunk in the soft marshy ground that surrounds part of the place.

That Selma was situate nigh the sea, as has been said above, will appear from the passages which follow.

"A chlann nan treunmor," thuirt Carrul,
"Thug sibh laithe chaidh thairis nuas,
"Nuair thearnadh leam sios o thonna mara
"Air Selma nan darag ri stuaidh."

Gaolnandaoine, p. 200, *v.* 78, *&c.*

Translation.

"Sons of the mighty," said Carrul,
"Ye have brought back days that have passed,
"When I descended from the waves of the ocean,
"On Selma of the oaks bordering on the waves."

Chualas guth Uillin nan duan,
Is cruit Shelma mu 'n cromadh an cuan.

Carraigthura, p. 132, *v.* 509, *&c.*

Translation.

The voice of Ullin of songs was heard,
And the harp of Selma round which the ocean bends.

Co 'n nial a cheil anns an t sliabh
Og dhearrsa o Shelma nan tonn?

Cath Loduin, Duan II. p. 28, *v.* 3, *&c.*

Translation.

What cloud has concealed in the hill
The young beam of Selma of waves?

A Shniobhain as glaise ciabh
Siubhail gu Ard-bhein nan sliabh,
Gu Selma mu 'n iadh an tonn.

Fingal, Duan III. p. 104, *v.* 41, *&c.*

Translation.

O Snivan of the greyest locks,
Go to Ardven of hills,
To Selma surrounded by the the wave.

Fingal, sitting beneath an oak, at the rock of Selma, and having discovered Connal just landing from Ireland, spoke the following lines:

" Fo dharaig," so labhair an righ,
" Shuidh mi sios ri carraig nan sruth,

" Nuair dh'eirich Connal thall o 'n chuan
" Le sleagh Charthuinn nan ciabh dubh."

Temora, Duan IV. p. 46, *v.* 1, *&c.*

Translation.

" Beneath an oak," thus spoke the king,
" I sat down by the rock of streams, or waves,
" When Connal rose opposite from the sea
" With the spear of Carthon of the dark locks."

Supposing Selma to be situate as above described, Connal must have landed somewhere about Dunstaffanage; and that the place was then called Dunlora is highly probable, as will appear hereafter.

That Selma was situate on some eminence such as the hill already mentioned, and commanded a prospect of the sea, and of some of the islands, will appear evident from the following quotations.

Thainig mi gu talla an righ,
Gu Selma nan làn bhroilleach oigh.
Thainig Fionnghal bu chorr le bhàird;
Thainig Conlaoch lamh bàis nan ceud.
Tri laithe bha cuirm 'san ard.

Gaolnandaoine, p. 200, *v.* 9, *&c.*

Translation.

I came to the hall of the king,
To Selma of high-bosomed maids.
Fingal the brave came forth with his bards;
Conloch came, hand of death to hundreds.
Three days we feasted in the high (place).

Bha ghaisgich threin an deigh an righ;
Bha fleagh na slige fial 's an aird.

Carraigthura, p. 98, *v.* 27, *&c.*

Translation.

His brave heros followed the king; [high place.
The feast of the generous shell was in the AIRD, or

Mar so mhosgail guth nam bard
N'uair thainig gu talla Shelma nan stuadh
Mile solus a'losgadh mu 'n aird,
Dealadh dealan am meadhon an t sluaigh.

Carthon, p. 148, *v.* 45, *&c.*

Translation.

Thus did the voice of the bards awake,
When they came to the hall of Selma of waves;
A thousand lights were burning around the high place,
Distributing their blaze amidst the people.

Chaidh 'n oiche thairis am fonn;
Dh' eirich maduinn le sòlas còrr;
Chunnacas monadh thar liath cheann nan tonn;
An gorm chuan fo aoibhneas mòr;
Na stuaidh fo chobhar ag aomadh thall
Mu charraig mhaoil bha fada uainn.

Carthon, p. 160, *v.* 201, *&c.*

Translation.

The night passed away in song;
Morning arose in extreme joy;
Mountains were seen over the grey tops of the waves;

The blue ocean moved in great gladness;
The foam-covered waves were tumbling opposite
Round a bare rock which rose at a great distance.

It was thought proper to say something here respecting Taura, being so often mentioned in the Poems of Ossian, as one of Fingal's places of residence. The descriptions given of it in these poems, place it in Cona, on a green hill impending over the sea, where it had a view of the hills of Cona, of the sea and islands. It is not improbable, therefore, that Taura was but another name of Selma; for what Ossian says of the one place, is equally applicable to the other. He had seen it when the generous shell went round, and the voice of the bard sounded in its halls; and had also witnessed its fall, which he imputes to fire.

The following passages are descriptive of Taura, and also of Selma:

Thaineas o Arda le buaidh,
Gu h uallach air steuda nan coigreach,
'S ar gean mar ghathaibh na greine
'S i luidhe siar air sleibhte Thaura.
Chiteadh am fè na fairge
Coillte le 'n carraigibh eighinn,
'S clann ag amharc le ioghnadh,
Air smuidean Thaura fuidhe.

Mar bhogh na fraois air sleibhte,
Bha oighean aoibhinn nar cò ail,
A' seinn caithream nan ceud clàr
Le manran binn an orain.

Dr. Smith's Ancient Poems. Fall of Taura, v. 43, &c.

Translation.

We came from Arda with victory,
Lofty on the steeds of the strangers,
And our joy was like the beams of the sun
On the hills of Taura when setting in the west.
There were seen in the calm face of the sea
Woods with their ivy-covered rocks,
And children looking with wonder
At the smoke of Taura below.
Like the rainbow on the hills
Our joyful virgins came forth to meet us,
Singing triumph with a hundred harps,
Accompanied by the sweet voice of the song.

The above mentioned Arda, from which the Fingalians returned victorious, is probably Ardach, a place well known at this day, which lies about half way between Stirling and Crief, and where are vestiges of one of the greatest Roman camps to be seen in Scotland. That the Romans were the enemies, whom the Fingalians completely defeated and dispersed at Arda, appears evident from part of the same poem, being the song of triumph, which the maids of Morven sang when they came forth to congratulate their heroes on their return.

The Song.

Co so liomhaidh na eide
Le mharc uaibhreach, ard-cheumach,
Glas-mhuinneach, le smuidre ceathaich
O shroin mar dheathach Thaura?
—Co so air an each steudach

Las-shuileach, chobhar-bheulach,
Amhach màr bhogha-catha
Lubta grinn san ard-adhar?
—Co ach Fionn nam faintai feachd
Mharcaicheas am bras each srianach?
Tha do chliu, a righ na Feinne,
Mu 'n cuairt duit, mar ghathaibh greine.
Na sholus tha miltean aoibhneach
'S an gnùis mar an lear ìs fè air;
An gean mar Chòthan sa cheituin,
Tra bhios iasg ri cuilean ag eiridh.
Ach na laoich co ciuin an sìth,
Tha mar dhoininn ri am na strì.
—Theich sibh, a choigrich o chein,
'Sa righrean an domhain gu leir;
Theich sibh gun eide, gun each,
D' fhag sibh nur deigh iad 'san fheachd.
—" C' ait' a bheil ur 'n airm, 's ur 'n eide?"
—" Feoruichibh de shiol nan sleibhte."
Theich ur daoine fein gu nàrach,
Cha bhi 'n ainm am feasd 'sna dànaibh.
Oigh cha tig am feasd nan còail
Nan teach uaigneach tha iad brònach.
—Brònach bithibhs oighean aineil,
'S ball-chrith biodh air righe' 'n domhain;
Le clàr a's ceol bidh sinne aoibhinn,
A' cuir failt air sliogh na Feinne.

* * * * *

'Sni 'm b' fhois do chlàraibh nam bàrd
An Taura ard san uair sin,
Le 'n crith ghuth ait 'san talla aoibhinn,
Chluinnt' ann an cein am-fuaimneach.

Tha 'n darag dhearg na lasair,
A solus gu farsuing a' sgaoile
Gu ciar imeachd an aineil
Air sliabh na falluinge doirche.

Translation.

Who is this bright in his armour,
With his proud high-bounding,
Grey-maned steed, emitting a misty vapour
From his nostrils like the smoke of Taura?
—Who is this on the coursing steed
With flaming eyes, and foaming mouth,
His neck like the bow of the battle
Raised high with an elegant bend?
—Who but the chief of the Feinnian forces,
It is Fingal that rides the rapid steed of the reins.
Thy fame, O king of the Feinni,
Is around thee, like the beams of the sun,
In its light thousands are glad,
And their faces like the sea under a calm;
Their joy is like Cona in the early part of summer,
When the fishes rise to catch the flies.
But the heroes so mild in peace,
Are like a storm in the time of strife.
—Ye have fled, O strangers from afar,
And ye kings of all the world;
Ye have fled without arms, or horses,
Ye have left them behind you in the field of battle!
—"Where are your arms and your coats of mail?"
—"Inquire of the sons of the mountains."
Your own men have shamefully fled,
Their name shall never be in the songs.

No virgin will come with a harp to meet them;
In their secret dwellings they are sad.
—Sad let the virgins of the strangers be,
And trembling fear seize the kings of the world;
With harp and song we will rejoice,
And hail the heroes of the Feinni.

* * * * *

Nor rested the harps of the bards
At that time in lofty Taura, [the delightful hall,
Accompanied by their own quivering joyful voice in
Their sound was heard at a great distance.
The red oak is in a blaze,
Its light spreading itself wide
To the dusky path of the stranger,
Who travels on the dark-clad heath.

The reader will observe, that the last eight lines in the preceding passage, is the same in substance with a foregoing one quoted from Carthon, page 148, both of which set forth the great joy of the Feinni, on account of the victory they had obtained over their enemies at Ardach; with this difference only, that in the one Selma is made the scene of their rejoicing, in the other Taura; which makes it highly probable, that both the names were applied to the same place. The dark heath, mentioned in the last line, to which the light of the oak reached from Taura, answers exactly to the heath of Lora.

Seasuidh righ nan laithe nar deigh,
Air tulaich an t-sleibh an robh Taura;
Chi e Còthan gu leug-shruthach

A' siubhal ro choillte treudach;
Chi e 'n ceìn an cuan critheach.
Le iomad innis uaine,
'S am maraich a' leum air sàile,
Gu traigh aig cois' a chluaine.
" 'S aoibhinn an raon so, deir an righ,
Chitear uaidh gach linn, a's cnoc,
Togar talla dhomh fein ann,
Am fradharc eild', agus bhoc."
Tha 'n tulach uaine 'ga cladhach,
An tulach laoghach an robh Taura;
Tha sleaghan ag eiridh air dhreach an teine;
Le sgiathan leathan mu 'n cuairt doibh.
" 'Si leaba nan laoch a t' ann;
Druidibh, a chlann, a chònuidh chughann."

Same Poem, ver. 330, *&c.*

Translation.

The king of future days shall stand
Upon the hill where Taura stood;
He shall see Cona's pebbly streams
Rolling through woods abounding with herds;
He shall see at a distance the trembling ocean,
With many green islands,
And the mariner bounding on the waves
Toward the shore at the plain of Taura.
Delightful is this plain, the king will say,
From it we see each lake, and hill,
Here let a house be built for me,
In sight of hinds and stags.
The green hill is a digging,
The beautiful hill where Taura was;

Spears arise of the colour of fire,
With broad shields around them.
" It is the bed of the heroes you have there,
O children, shut up the narrow dwelling."

It may not be deemed improper to remark here, that, a few years ago, one of the tenants of an adjoining farm, when digging for stones nigh the hill of Selma, had discovered a stone coffin, which contained human bones of more than the ordinary size. Many other pieces of antiquity have been at different periods found in this place. Nor is it to be doubted, but curiosity might be gratified still with new discoveries; for if Taura or Selma (it matters not by which of the names it is called) fell in the manner described by Ossian, that is, by taking fire in the absence of the Feinni, it must have buried under it many things, which remain there still.

About two short miles south of Selma is the ferry of Conuil, where Loch Eite discharges itself into the sea. A short space above this ferry is a great cataract, or water-fall. This fall answers so well the description of the Eas Laoire of Ossian, and Macpherson's Lora, as will appear hereafter, that it will be in vain to look for it any where else. It is occasioned by a rock which protends itself in the form of an arch from either side of the channel. Over this rock the tide first rolls inward with great impetuosity into the lake; when the lake swells into a level with the sea at high tide, there is a perfect stillness, and vessels of a considerable size can sail over the fall. But when the tide returns from this

arm of the sea, falling over the precipitous face of the rock towards the west from a height of upwards of twelve feet, it roars and deafens all around it; and the whole channel is seen to boil and foam, to the distance of a mile below the fall. That Labhar or Laoire (which signifies loud, or noisy) was the original name of this fall, seems more than probable from other circumstances independent of what Ossian says. 1st. No other name could be applied more expressive of the thing meant. 2. No other water-fall in Scotland can, with equal propriety, bear the name. It is unquestionably by far the greatest, and consequently makes the greatest noise. 3d. The surrounding country preserves the name still, though discontinued to the fall; for Lorn (in the Gaelic language LABHARUINN) is composed of LABHAR, loud or noisy, and FONN, land, which two words, when compounded, become LABHARFHUINN, but the *fh* being quiescent, it sounds *Labharuinn*, which is the present name of the country on both sides of the fall, and signifies the land bordering upon Lora. As to the present name of this fall, which is Conuil, it is variously analyzed; and those, who are supposed to be most successful in tracing its origin, will have it to be compounded of CON, which signifies furious, or raging, and TUIL, a flood, which when put together sound CONTHUIL, the *t* being always silent before *h* in the Gaelic language. This name is very natural also, when it is considered with what furious motion this extraordinary body of water precipitates itself over the rock. But it may be doubted whether the reader of Ossian will be satisfied with this etymology;

for when he considers, that all that tract of hills and vales between Loch Eite and Loch Leven, went originally under the name of CÒTHAN, Macpherson's Cona, he will be apt to substitute CÒTHAN instead of Con, and then the name becomes CÒTHANTHUIL, but, leaving out the quiescent letters, it sounds COANHUIL, *i. e.* the flood of Cona, a name not improper, and which it might have along with the name Lora, the one arising from an idea of its greatness, the other from that of its quality.

The following passages from the poems of Ossian, are descriptive of Lora, and its situation with regard to Selma:

Nach ait, ighean Thoscair, am fuaim?
" Bithidh Oisian 's Malamhìn gu luath leinn;"
'S amhuil e 's toirm Laoire do 'n aineal,
'S gun e 'g amas air a shlighe san oiche.
Cha leir dha Seallama a ghaoil,
'S an doinionn 'san raon mu 'n cuairt;
An ròd cearr cughan air faondra,
'S taibhsean a' glaodhaich na chluais.
Chluinn e mu dheire toirm Laoire,
'S e 'g radh le aoibhneas, " tha Seallama dlù."
Dr. Smith's Ancient Poems. Fall of Taura, v. 458, *&c.*

Translation.

Is not their voice pleasant, O daughter of Toscar?"
" Ossian and Malvina shall soon be with us,"
It is like the sound of Lora to the stranger,
When he finds not his way by night.
He sees not his beloved Selma,

The storm is in the plain around;
He wanders in a winding narrow path;
While ghosts are shrieking in his ear.
He hears at last the noise of Lora,
And with joy he says, "Selma is nigh!"

That the fall of Lora was noisy, will appear evident from the following lines:

Dubh dorcha do smuainte, aird laoich
A' d' aonar mu Lora nam fuaim.

Carthon, p. 152, *v.* 84, *&c.*

Translation.

Dark and gloomy are thy thoughts, O mighty hero,
While thou art alone by the roaring Lora.

Do thoirmsa a Lora nan sruth,
Thog cuimhne an duigh air na threig.

Carthon, p. 146, *v.* 3, *&c.*

Translation.

Thy murmur, O Lora of streams,
Has brought back to-day the memory of the past.

Had Lora been a small stream, such as Macpherson supposes it to be in his note to Temora, Book V. Ossian would not have compared the great Fingal to it, as he has done in the following lines:

Bha 'm bàs na laimh anns a chomhstri,
A neart mar thuil Lora an fhraoich.

Fingal, Duan III. p. 104, *v.* 22, *&c.*

Translation.

Death was in his hand in the conflict,
His strength was like the flood of Lora of the heath.

That near the fall of Lora, was the place where those who sought for Selma, whether friends or enemies, landed, or attempted to land, appears without doubt. That it then went under the name of CALA CHOTHAIN, that, is, the bay of Cona, is more than probable, as has been hinted above, and will be shewn hereafter.

The first of the following quotations, illustrative of what has been said, is taken from the Report of the Committee of the Highland Society. It is the same in substance with part of that episode in the third book of Fingal, called by Macpherson the Maid of Craca, and was taken by the Committee from a manuscript which belonged to the Dean of Lismore in Argyleshire, and which appears, from dates affixed to it, to have been written at different periods from 1512 to 1529.

Derrymir wlli gi dane
Ach Finn ne waene agus Gowle
Dethow churrych fa hard keym
Wa na reym skoltyt ny downe
Ne yarnyt tam na tocht
Gir yoyve calle si phort ynaa
Ych techt doy her in ness
Derre ass maccayve mnaa.

This passage, in the Report of the Committee, is translated as follows:

We all stood up in haste,
Except Fingal himself and Gaul,
To wait on the high-bounding boat
Whose course was parting the waves.
It neither slackened nor rested
Till it entered our wonted haven;
It crossed the pool below the fall,
When out of it rose a daughter of youth.

This translation is not conformable to the original, particularly in the following line:

Ych techt doy her in ess.

The translator in his version says, that the vessel crossed the pool below the fall, not believing it possible that a vessel could cross a water-fall, especially against the current, and being ignorant, or not recollecting that at the fall of Lora, a vessel could sail over it at high tide.

The original in Gaelic orthography, with a proper translation, is as follows:

Dh' eireamur uile gu dian
Ach Fionn nam Fiann agus Goll
D' fheitheamh a churaich fo ard cheum
Bha na reum ag sgolt' nan tonn
Nior dhearnta tamh na tochd
Gur ghabh cala sa phort ghna

Ach teachd doibh thar an eas
Dh' eirich as macamh mnà.

Translation.

We all rose up in haste,
Except Fingal of the Feinni and Gaul,
To wait on the high-bounding vessel
Which in its course was parting the waves.
It neither slackened nor rested
Till it entered the wonted haven;
But when it sailed over the fall
There rose out of it a beautiful woman.

The following lines shew that it was at Lora Manus landed with his forces:

Fhuaras Manus air an traigh
'S an oiche tra thaineas tosdach;
An ri bha fada o laimh,
'S thug Manus a mhionn do 'n oiteig;
Bha 'n fhair a' brieadh o 'n ear,
'S mor bheanntai na solus ag eiridh;
Tha 'n ceo ag direadh o Laoire,
'S a fagail nan suain saoidhean Mhanuis.

Dr. Smith's Ancient Poems. Manus, v. 191, *&c.*

Translation.

We found Manus on the shore
When we came silent by night;
The king had been far from home;
And Manus gave his oath to the blast;
The morning is breaking from the east,
And Morven rising in its light;

The mist is ascending from Lora,
And leaving Manus's warriors asleep.

C'uine shiubhlas an duibhre o Chòna
Nan sruth mor a's airde fuaim?

Fingal, Duan IV. p. 144, *ver.* 9. *&c.*

Translation.

When shall darkness depart from Cona
Of the great streams of the loudest noise?

Fionnghal a scapadh na seoid,
Mar charraid nan sian ri feùr.
'N'air bheucas sruth Chona nan tòrr,
'Sa Mhorbhein an truscan nan speùr.

Fingal, Duan I. p. 14, *ver.* 129, *&c.*

Translation.

Fingal who could scatter the heroes,
Like the conflict of the storms with grass,
When the stream of Cona of cairns, or heaps, is roaring,
And Morven in the robes of the sky.

Bordering on the north side of the ferry of Conuil, and fall of Lora, is a black heath or plain, which extends a mile and a half either way. On this plain is to be seen a great number of large cairns, or heaps of stones, which measure in general from 50 to 60 feet in diameter. Those cairns, from the small size of the stones which compose them, appear to have been originally put together on a sudden by a great

body of men, each individual contributing one, or more stones, according to the intended size of the cairn, and the rank of the hero in whose honour it was erected. That this heath was the SLIABH EAS LAOIRE of Ossian, i. e. the heath at the fall of Lora, will admit of little doubt. That it is the place where the Fienni fought many of their battles, where heroes fell, and were buried, will appear evident from the passages which follow.

'S lionmhor taibhse ar naimhde, a threin;
Ach cliuthar sinn fein, 's ar cairde.
Faiceadh Carthonn an raon gu leir,
'S iomadh gorm thon ag eiridh ard
Le clachaibh glas, a's feur fo fhuaim;
Naimhde Fhionnghail fo uaigh a t' ann,
Na daimh a dhaisig raimh thar chuan.

Carthon, p. 168, *ver.* 311, *&c.*

Translation.

Numerous are the ghosts of our foes, O mighty warrior!
But renowned are we ourselves, and our friends.
Let Carthon behold that field all over,
And the many green hillocks rising high
With gray stones and rustling grass;
The foes of Fingal in their graves are there,
The strangers whom oars conveyed over the sea.

The four following passages are given from Macpherson's translation, London edition, 1790, their originals having not been printed yet.

Farewell thou silent beam! let the light of Ossian's soul arise! and it does arise in its strength. I behold my departed friends, their gathering is on Lora, as in the days of other years.

Songs of Selma, p. 205.

Who roars along dark Lora's heath? who, but Carthon, king of swords. *Carthon, p.* 94.

Clessamor! said the king of Morven, where is the spear of thy strength, wilt thou behold Connal bound, thy friend, at the stream of Lora? *Ibid. p.* 88.

Darkness dwells in Balclutha, the shadows of grief in Crathmo, but raise my remembrance on the banks of Lora. *Ibid. p.* 93.

Tha tannas caol, is faoin, is fuar,
Mall ag aomadh mu uaigh an tseoid;
Na trein, a Mhalamhin nam buadh,
Aig iomall nan stuadh fo 'n tòrr.

Carthon, p. 148, *ver.* 21, *&c.*

Translation.

There is a ghost, slender, feeble, and pale,
Slowly bending over the hero's grave;
The brave, O Malvina of virtues,
Are there at the border of the waves under the heap.

Aelegir aggin ag in ess
Fer bi wat treishi is gneive
Is currir fay wrayt gi moyeir
Fane oyr in nonnoyr mi Reich.

See Report of the Committee, p. 98.

Gaelic Orthography.

Dh' anlaicear aguinn aig an eas
Am fear bu mhath treis, a's gniomh,
A's chuirear fa bhrai gach meoir
Fainn' oir an onair mo Righ.

English.

We buried by the waterfall
The man of great might and deeds,
And placed high on each finger
A ring of gold in honour of my king.

Should the diligent traveller find a perfect correspondence between the above scenes, and the description given of them in the poems ascribed to Ossian, he will not, it is hoped, attempt to deprive the ancient bard of his just merit; for should he suppose Macpherson to have been the author of these poems, he must first prove, that he either had seen the scenes they describe, or had been possessed of a power of describing with equal accuracy what he had never seen. The former he cannot prove; for it is well known that Macpherson had never visited that part of Argyleshire, which contains the scenes above narrated. The latter carries with it an idea of absurdity. Those therefore, who endeavour to fix the origin of the poems of Ossian to any modern period, or ascribe their original merit to any modern bard, can do it from no other reason

than prejudice, or ignorance. It is presumed, that the above short description of Selma, &c. will excite a degree of curiosity, and serve as a leading mark to those, who may have leisure, and inclination to investigate what time has so much involved in obscurity.

*Description of the Fingalian River Cona, &c. and the Banks of the River Ete, the Residence of Usnoch and his three Sons, whose story is given in Ossian's Poem of Darthula. By the Rev. Donald Macnicoll, Minister of the United Parishes of Lismore and Appin, County of Argyle.**

"THE rivers Creren, Co, or Conn (the Fingalian Cona, a beautiful romantic river), the river of Coinich in Kingerloch, with those of Durror, Baileche-lish, Larvel, and Laroch are the most considerable. There are foxes, badgers, and otters in Appin. In the lower parts of Appin, particularly on the Marquis of Tweedale's and Mr. Campbell of Aird's properties, there are roes in great abundance; not the she of the hart, as some of our English dictionaries falsely denominate them; for the roes have their bucks and does, as the deer have their harts and hinds. In the higher parts of Appin, a few red or mountain deer frequently appear, when they are scared or frightened from the neighbouring forest of Buachail, &c. A few deer occasionally appear in Kingerloch; but the sheep will soon banish them, as they cannot endure to pasture with them; nor are the roes fond of it. The squirrel is now become very rare, if not totally extinct, in this part of the Highlands. On the banks of the river Ete, the Fingalian Usnoch, and his three renowned sons, Naos, or Naois, Ailli, and Ardan were born, as set forth by Mr.

* See Statistical Account of Scotland, Vol. I. p. 485.

Macpherson. This is a piece of traditionary history well known in these countries."

Description of Inis-Connel and Inish-Eraith: the last Island is the Scene of DAURA, *who was betrayed by* ERATH, *as recorded in Ossian's Songs of Selma: also the Scene of Cathluina, an ancient Celtic Poem of that name, translated by Dr. Smith, and* "LAOI FRAOCH," *or the Death of Fraoch. By the Rev. William Campbell, Minister of the Parishes of Kilchrenan and Lochavich, County of Argyle.**

"LOCHOW, with its numerous creeks and islands, covered with wood to the water edge, with many copious streams descending from the hills, forming numberless beautiful cascades, presents to the view objects well worth attention. Twelve of these islands belong to this parish. Surrounded by a cluster of other islands, lies the beautiful one of Inis-connel, with its castle. This castle, a majestic view of great antiquity, now covered over with ivy, was for several centuries the chief residence of the family of Argyle, and appears, from the nature, strength, and size of the building, to have been occupied by a powerful chieftain, whose sway and extent of territory we learn from record and tradition, to have been immense. Near Inis-connel lies Inish-Eraith, mentioned by Dr. Smith of Campbeltown, in his Au-

* See Stat. Account of Scotland, Vol. VI. p. 267. Kilchrenan signifies, in the Celtic, *the burying place of Chrenan*, the tutelar saint of the parish.

thenticity of Ossian's Poems, as the place to which the traitor Erath beguiled Duara, as recounted in one of the Songs of Selma. In this isle are burying-grounds, and the ruins of a chapel. Near this is *Elain 'n tagart*, or "Priest's isle," with some traces of the priest's house still discernible. Lochow abounds with trout and salmon. Lochavich, anciently called Lochluina, is a beautiful sheet of water, of a regular trianglar form, about eight miles in circumference, full of trout, having one castle and several islands, the resort of gulls, cranes, water-eagles, and wild ducks. Near this lake lay the scene of an ancient Celtic poem, translated by Dr. Smith, called *Cath-luina*, or "the conflict of Luina;" and in the lake is an island the scene of another poem, called *Laoi fraoich*, or "the death of Fraoch." Many places in this neighbourhood are still denominated from Ossian's heroes. This lake discharges itself into Lochow, by the stream or water of Avich, buried in wood, having six fine falls, with large circular ponds at the foot of each, and possessing the peculiarity of never freezing; even in the year 1740, not a particle of ice was observed on it, though the lake from whence it issues was entirely frozen over."

*Description of the Scenes of Daura and Erath, as recorded in Ossian's Songs of Selma. By the Rev. Dr. John Smith.**

"THOSE fragments of Ossian which are still more generally known are, as we should suppose, some of

* Dissertation on the Authenticity of Ossian's Poems prefixed to Gaelic Antiquities, page 97.

the most beautiful parts of his composition. Among them are the battle of Lora, the episode of the Maid of Craca, the most affecting parts of Carthon, Conlath, Croma, Berrathon, the Death of Oscar in the first book of Temora, and almost the whole of Darthula. Now, if these and the like are avowedly ancient, and undoubtedly the composition of Ossian, it is but justice to allow that he could compose any other part of the collection, none of it being equal to some of these in poetical merit.

"Any further arguments to prove that the poems we speak of are genuine translations from the Gaelic, would, I trust, be superfluous. This being allowed, then, as it well may, it will easily appear that they can belong to no era but that very remote one, to which the translator has assigned them.

"There is, however, one argument that has too much weight to be passed over. It is an astonishing correspondence between some of these poems and scenes which they are found to describe, but which were too distant and too obscure for the translator ever to see or hear of, and concerning which there is not even a tradition, so far as ever I could learn, so that Mr. Macpherson must have found them in MS. otherwise they had never appeared. I mention one instance, chosen purposely from the part least known in Gaelic of the whole collection; it is one of the Songs of Selma. The names of Daura and Erath there spoken of are so uncommon, that I am confident we may defy any body to produce any instance of their being heard in name, surname, or tradition. Yet, in an obscure and almost inaccessible part of Argyleshire, which it is certain the translator

of Ossian never saw, and which from his own silence, the silence of tradition upon that story, and the distance and obscurity of the place, it is equally certain he never heard of. In this place can be traced out the very scene, and the very uncommon names of that episode, which of all the collection is perhaps the least known to a Gaelic antiquary. The island, to which the traitor Erath beguiled Dura, still retains his name, *Innis-Eraith*, "the Island of Erath." The ferry and farm contiguous to it, derive from him also their name, and about a mile distant from it is another farm, consisting of an extensive heath bounded by a large mountain-stream, and still retaining, from that unfortunate lady, the name of Durain, "the stream of Daura." And what further confirms that this is the scene described by Ossian is, that several places within sight of it are denominated from Connal and others of his heroes, whose names are better known. As nobody can suppose that the translator of Ossian could thus stumble, by chance, on names the least common, and places the least known, so as to make so many circumstances exactly correspond with his poems, without his ever knowing it, we must certainly allow this a most confounding proof of their authenticity." In another place Dr. Smith observes, "There is not a district in the Highlands but what has many places, waters, isles, caves, and mountains, which are called, from time immemorial, after the names of Ossian's heroes. These names are so common, that where I now sit, not far from Inverary, I could enumerate a long list in one view, such as *Cruach-fhinn*, "the hill of

Fingal," *Innis-Chonnain, Innis Aildhe, Innis Raoine, Innis Chonnail,* &c. the isles of Connan, Aldo, Regno, and Connal. Nothing is more frequent in all parts of the Highlands, than names and monuments of Ossian's heroes."

*Description of the Vicinity of Selma, of the ancient City of Beregonium, the River Connel, or Conna, the Valley of Ete, or the Residence of Usnoch and his three Sons, whose story is the subject of Ossian's Poem of Dar-thula. By the Rev. Ludovick Grant; taken from his Account of the United Parishes of Ardchattan and Mukairn, Presbytery of Lorn, County of Argyle.**

In this district stood the famous city of *Beregonium:* it was situated between two hills, one called *Dun Macsnichan,* "the hill of Snachan's son," and the other, much superior in height, is named *Dun bhail an righ,* "the hill of the King's town." A street paved with common stones, running from the foot of the one hill to the other, is still called *Straid-mharagaid,* "the Market-street;" and another place, at a little distance, goes by the name of *Straid-namin,* "the Meal-street." About ten or eleven years ago, a man cutting peats in a moss between the two hills, found one of the wooden pipes that conveyed the water from the one hill to the other, at the depth of five feet below the surface. On *Dun Macsnichan* is a large heap of rubbish and pumice stones; but no distinct traces of any building or

* See Stat. Account of Scotland, Vol. VI. p. 179, 180, 181.

fortification can now be seen on either of the hills; the foundations have been dug up for the purpose of erecting houses in the neighbourhood.

There is a tradition, among the lower class of people, that *Beregonium* was destroyed by fire from heaven. In confirmation of this tradition, it may be mentioned, that a high rock, near the summit of *Dun bhail an righ*, projecting and overhanging the road, has a volcanic appearance, and a most hideous aspect: huge fragments have tumbled down from it. Adjoining to this place, is a fine, open, spacious bay, with a sandy bottom, capable of containing the whole navy of Great Britain.

It would be endless to enumerate all the druidical monuments in this district. Many cairns and heaps of stones are to be seen here; one in particular, near the centre of a deep moss, about three or four miles in circumference. In different places are stones rising twelve feet above the surface of the earth, all of them one single stone; and at a small distance, a number of large stones from twenty to twenty-two feet in length, of an oval figure.

The common language is the Celtic, the name of all the farms are derived from it, and are in general descriptive of their situations. Loch Etie, which divides Ardchattan from Muckairn and two other parishes, is a navigable inlet of the sea, fifteen computed miles in length, but of unequal breadth. Near its mouth is a narrow channel, not much more than a musket-shot over, at a place called Connel, signifying in the Celtic, rage or fury, which is very descriptive of this place, as a ridge of rugged and uneven

rocks runs across two-thirds of the channel, and occasions at certain periods of the ebbing or flowing tide, such a rapid current, that no vessel, with the freshest breeze, can stem it. In the beginning of the flood, the tide runs up with a boisterous rapidity, and at ebb it returns with a violence and noise unequalled by the loudest cataract. But there is sufficient depth of water, between the ridge of rocks and the land on the west side, for vessels of any size or burden to pass and repass with safety, in the beginning of flood or ebb. There is a ferry here, and notwithstanding its alarming appearance, one of the safest in Scotland, as no accident has happened at it in the remembrance of any man living.

The sides of Loch Etie are pleasant; indented into creeks and bays, affording safe anchorage in any wind whatever; delightfully variegated with hill and dale, meadows and corn fields, wood and water. There are several salmon fisheries on its shores, and it abounds with small red cod and cuddies; and, in some seasons, a few herrings are caught in it. Seals are its constant inhabitants, and porpoises visit it in the latter end of April, and take leave of it about the close of July.

The tide flows six hours, and takes the same time to return; it runs from Connel in a SE. direction to Bonawe, and, after running along the north side of Cruachan-bean, bends its course NE. till it terminates in Glenetie, *i. e.* the valley of Eta, famous for being the residence of Usnath, father of Nathos, Althos, and Ardan; the first of whom ran away with Darthula, wife of Conquhan (or Cairbar), king of

Ulster in Ireland, which is the subject of a beautiful poem of Ossian. Many places in and about the loch and valley of Eta confirm, beyond a possibility of doubt, that such people were once resident there. In particular a small island, with some vestiges of a house upon it, goes by the name of *Elain Usnich*, or the island of Usnath. There is also, in the farm of Dalness in Glenetie, a rock rising in the form of a cone, on the end of a high hill, commanding a romantic prospect, which to this day retains the name of *Grianan Dearduil*, the basking-place of Darthula."

*Description of Morven and its Antiquities in the Presbytery of Mull, County of Argyle, by the Rev. Norman Mac Leod.**

"The modern name Morven, or Morvern, as it is more properly called, being the method of spelling it in ancient records, and much nearer the uniform pronunciation of the inhabitants, is plainly from the ancient Gaelic name *Mor-Earran*, i. e. great division, or lot. To those who are acquainted with the Gaelic language, it will appear evident, that the meaning of this name must be different from the word Mor Ven, as used in the poems of Ossian, where it is derived from the Gaelic words *Mor Bheann*, i. e. of the great mountains, and seems to have been a general term for the *Highlands*, or *hilly country*.

"The common notion is, that the whole Highlands were the country of Fingal and his heroes, for in

* See Statistical Account of Scotland, Vol. X. p. 262 and 274.

every part thereof, as well as in this parish, there are names derived from them, and their achievements. The whole Highlands might justly be called *Duthaich nam mor Bheann*, or country of high hills; but a Highlander never gives that name to this parish, but calls it *A mhor-earran.*

"The principal antiquity is the ruin of a castle, at a farm called *Ardterinish* (possibly the *Inishtore* of Ossian), on the sound of Mull, where Macdonald of the Isles resided, and held his courts and parliaments. Vide Abercrombie's Life of James II.

"In different parts of the parish, especially along the coast of the sound of Mull, on elevated places, there are several circular buildings, commonly called druidical temples, or cairns. They are generally formed of large whinstones, inclosing a small spot of ground, of different diameters, none of them exceeding eight yards. The language principally spoken in the parish, is Gaelic; but of late years, by the advantages derived from schools, and the more general communication with the low country, the English language is more universally understood throughout the parish than formerly. Many names of places in this parish are of unknown, or uncertain derivations; others plainly of Gaelic or Celtic original. Thus, *Innismore* is the great brae; *Port a baat*, the boat creek; *Fiunary*, Fingal's shieling; *Dunien*, Fingal's fort or hill; *Kemin*, Fingal's steps or stairs. *Dunien* is a curious round rock, of considerable height, partly covered on the sides with a green sward, but of no easy ascent. On the top is an area of about one-eighth of an acre, which

evidently appears to have been encircled with a wall; very few vestiges of which now remain, owing partly to the injuries of time, and partly to want of taste in the tenants formerly occupying the farm, who pulled down the stones, for domestic purposes, to save the trouble of quarrying.

"The den itself commands an extensive view, and was well chosen for a place of defence against a flying party: it lies on the farm of *Fiunary*, and is now part of the glebe. There is a water running by the foot of the hill, of a romantic appearance, on account of its high banks and the number of its pools and cascades.

"The sloping braes on each side of this water, were formerly covered with a fine natural wood of oak and ash; of which nothing now remains but a little brushwood, a nuisance rather than a beauty to the place. *Kemin*, is steps in the form of a natural stair, pretty regular, in a rock, towards the top of a hill called *Bein-eiden*, mentioned in an old poem ascribed to Ossian; but whether this, or another of that name in Ireland, be the hill therein referred to, it is not pretended to say; *Drimnin*, the ridges, *Ullin*, the elbow, *Stron*, the nose; *Achaharn*, the field of cairns, *Arginish*, the shieling of good bedding for cattle, names of places very descriptive of their appearance or properties. The principal place of worship, and where the oldest church stands, is called *Cill-collum-kill*, or cell of the famous Columbus of Iona. The other place of worship is Kiliunik, or cell of Winifred. Though the church is now removed to a little distance from it; at each of these there is a church-

yard, or burying-ground, but now without any fence, though anciently their precincts were distinctly marked, and considered as sanctuaries."

Probable Conjectures respecting the Burial-places of FINGAL *and* OSSIAN.

Thomas Newte, Esq. in his Prospects and Observations on a Tour in England and Scotland,* speaking of that part of Glen Almon, which is next to Crief and the low country, accords with the description given by Daniel de Foe in his Tour, who says that the hollow through which the road passes from Crief to Inverness, is so narrow, and the mountains on each side so high, that the sun is seen but two or three hours in the longest day. Mr. Newte then continues to make the following interesting observations. "In that awful part of Glen Almon already mentioned, where lofty and impending cliffs, on either hand, make a solemn and almost perpetual gloom, is found *Clachan-Ossian*, or monumental stone of Ossian. It is of uncommon size, measuring seven feet and a half in length, and five feet in breadth. About fifty years ago, certain soldiers employed under General Wade, in making the military road from Stirling to Inverness, through the Highlands, raised the stone by large engines, and discovered under it a coffin full of burnt bones. This coffin consisted of four grey stones, which still remain, such as are mentioned in Ossian's Poems. Ossian's stone, with the four grey stones in which his bones are said

* Edition in quarto, published in 1791, p. 228.

to have been deposited, are surrounded by a circular dyke, two hundred feet in circumference, and three feet in height. The military road passes through its centre.

"That this was in reality the burying-place and the monument of Ossian, is rendered highly probable by many other circumstances, besides immemorial and uniform tradition. The frontier between Caledonia, and that part of Great Britain that was subdued by the Romans, very naturally became the theatre of action and glory to the contending nations. Nor is there any thing more natural than to suppose that Fingal and his warriors might have often fixed their residence in the neighbourhood of those mountains, in order to watch the movements of the enemy.

"Many of the ancient Gaelic poems make mention of Ossian having resided upon the water of Bran, which flows in a parallel direction, at the distance of only three or four miles from the Almon, and falls into the Tay near Dunkeld. And, at the head of Glen Turret, which touches on Glen Almon, in the parish of Monivaird, there is a shealing, or summer cottage, called *Renna Cardich*, or the *Smith's sheal*, where is to be seen the foundation-stones of houses, and what are said to be large heaps of ashes; and some of the old Gaelic poems of the country inform us, that there was an iron work here, and that the swords and arms for Fingal's army were made at Lochenlour, four miles in the valley below. That the iron was brought from this place, is further confirmed from the peats cast in that part of the country.

These burnt in kiln-pots leave a plate of yetlin amongst the ashes, which the country people call *adander*. A tradition also prevails, that Ossian was proprietor of part of Monivaird, a place that must, in ancient times, have been famous for bards, as that term in Gaelic signifies the Bard's Hill.

"About the middle of Glen-Almon, and about three miles distant from Clach-Ossian, in a glen named Corriviarlich, or the Glen of Thieves, is a cave known by the name of Fian, Fingal's Cave, though afterwards possessed by a race of thieves. The entry to this cave is five feet in height, and four feet in breadth; the road in the middle is about eighteen or twenty feet high, and the length about thirty feet. This cave is overtopped by a high rock or hill; and on the left side of the door or entry, is a large flat stone, which is said to have been drawn by the Fians, or Fingalians, to the mouth of this cave, as a defence from the cold or from wild beasts. Before the cave is a fine green plain, and a high pine tree, three feet in diameter. The glen is proper for pasture, and may be about one mile long, and two broad.

"There is another high hill or rock, in Glen-Almon, that overtops all the rest, with a proud extended crest, known by the name of *Sron na huath Bhidh*, or the Nose of the Cave: there is a great hollow under ground, where it is said a giant once resided, who entertained a malicious grudge against Fingal, when he dwelt at Fion Theach.

"Great many of the poems, translated by Mr. Macpherson, chiefly relate to Fingal's exploits in Ireland,

and upon the north and west coast of Scotland. The rapid progress which the Saxon language made in the low country, from the days of Malcolm Ceanmore, not only rooted out the Gaelic language in that part of the country, but has also with it, no doubt, occasioned the loss of many of Ossian's poems; there are still, however, fragments in the same translation, where frequent mention is made of Fingal's exploits upon the banks of Carron, in the county of Stirling.

"Beneath the voice of her king, we moved to Crona (a small rivulet which discharged itself into the river Carron,) of the streams, Toscar, or grassy Lutha, and Ossian young in fields. Three bards attended with songs. Three bossy shields were born before us, for we were to rear the stone in memory of the past. By Crona's mossy course, Fingal had scattered his foes; we had rolled away the strangers like a troubled sea."

"Herodian, Dio, and other writers make mention of the Emperor Severus having passed the two walls, and fought in person with the Caledonians and their leader, which very probably may have been Fingal, and perhaps the above poem relates to that part of the history. It cannot, however, be imagined, that Fingal, who at that time, anno 207, was chief of the Caledonians, could have remained inactive, when such a powerful army was at hand: and indeed it appeared that the invasion of Severus had such an effect upon the Caledonians, that they sent ambassadors to sue for peace, which was rejected. The consequence was, that a bloody engagement commenced, in which

the Caledonians proved victorious, and the emperor returned with the loss of many thousands of men.

"The Romans again made another effort against the Caledonians, under their leader Caracalla. Fingal met them upon the banks of Carron, where a battle ensued, in which the Romans were again defeated with considerable loss.

"Selma in Morven, which is said to have been Fingal's chief residence, is only about sixty computed miles distant from Glen Almon, and Ossian, Fingal's son, would, no doubt, continue to rouse the army after his father's death, by his martial example and warlike song; and probably chose to have his residence near the spot where there was the greatest danger: the Roman camp, the forts and *tumuli* nigh to Clach-Ossian, are evident proofs that this part of the country, was the scene of action, so early as the time when the Romans came into this part of the island.

"Besides what is above related, it may not be improper here to take notice, that it is the opinion of several respectable clergymen and others, in the neighbourhood of Glen Almon, that the stone in question was known by the name of *Clach-Ossian*, beyond the memory of any living person; and indeed the names of places nigh the spot, will, in some instances, serve as further proofs; upon the other side of the Almon, and not far distant from the camp, is a small village named *Fian-Theach*, i. e. Fingal's thatch-house, or hall; and at the west end of Loch Fraochy, is a place named *Dall-Chillin*, or Fingal's burial-place. Whether this was Fingal's burial-place,

or not, shall be left to the determination of the Gaelic critics.

"The many caves which we find in the Highlands, and which to this day, are said to be caves for the giants to reside in, are with them strong proofs for the authority of their fables, whereas it is evident, that those caves were places of safety, in ancient times, when pursued by their enemies, or probably for places of residence, as we find is the case in Iceland, and many other countries even to this period; where the inhabitants live in caves, or dens, under rocks and under ground, which are not only the most proper places for security from their enemies, but are likewise better adapted for their preservation from voracious animals, with which Scotland abounded, at a period so early as the days of Ossian. This country being at that time over-run with woods, afforded shelter to wolves and bears, enemies to the human race, and they had no other place of safety for their residence, but either in their caves, or upon the tops of the hills. Hence it is, that there are few hills in the Highlands, but what have to this day, vestiges of castles and houses; and which, in conformity to the formerly received notion of giants' caves, are called *Giants' castles*, or the Fians' castles, which may be easily understood to be castles possessed in the Fingalian age, or age of giants, or mighty warriors. I have farther learned, that when Ossian's stone was moved, and the coffin containing his supposed remains discovered, it was intended, by the officer commanding the party of soldiers employed on the military road, to let the bones remain within the

stone sepulchre, in the same position in which they were found, until General Wade should come and see them, or his mind be known on the subject. But the people of the country, for several miles around, to the number of three or four score men, venerating the memory of the bard, rose with one consent, and carried away the bones, with bag-pipes playing, and other funeral rites, and deposited them, with much solemnity, within a circle of large stones, on the lofty summit of a rock, sequestered, and of difficult access, where they might never more be disturbed by mortal feet or hands, in the wild recesses of the western Glen Almon. One Christie, who is considered as the Cicerone and antiquarian of Glen Almon, and many other persons yet alive, attest the truth of this fact, and point out the second sepulchre of the son of Fingal."

The topographic scenes of Fingal and his warriors, might have been extended to a considerable length, had the limits of our plan permitted. There are many other interesting communications, from various districts of the Highlands, on this subject, inserted in Sir John Sinclair's valuable work, entitled "Statistical Account of Scotland," which might have been, with equal propriety, selected. Much is still to be done, in this respect, by the learned clergy of Scotland, and by travellers, or other persons combining local knowledge with a spirit of research and zeal for preserving the antiquities of their country.

Slow

A Specimen of Ossianic Music.

OSSIANIC MUSIC.

It is fortunately in our power to lay before our readers a specimen of the music to which some parts of the poems of Ossian were formerly sung. It was transmitted to Sir John Sinclair by the Reverend John Cameron, minister of the parish of Halkirk, in the county of Caithness, who had learned it from a very old man in his parish many years ago, and who was accustomed to sing some of the poems of Ossian to that tune, with infinite delight and enthusiasm. Every connoisseur in music will at once see, that the tune, from its simplicity, wildness, and peculiar structure, must be an ancient composition. The bass is added to it by Mr. Corri of Edinburgh.

There are many more of these tunes handed down with the poems, which are equally worthy of being laid before the public; but the Committee deem it sufficient to insert in this work only one specimen.

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BRIEF NOTICES *of* BOOKS *which treat of the* CELTIC, GAELIC, IRISH, *and* WELSH LANGUAGES, ANTIQUITIES, MANNERS, *and* CUSTOMS; *also of* GAELIC *and* IRISH MSS. *still existing in Great Britain and Ireland.*

Those having an asterick * prefixed are quoted in Sir JOHN SINCLAIR'S Dissertation, Vol. I.—Those with this mark † are quoted in Mr. M'ARTHUR'S Notes to Cesarotti's Dissertation, or in the SUPPLEMENTAL OBSERVATIONS; and when the two marks are prefixed, they indicate being quoted both in the DISSERTATION and SUPPLEMENTAL OBSERVATIONS.

LÆ Rosier Historial de France, contenant par maniere de chronique and par années distinctes les faits et gestes des François, des Anglois, des Ecossois, des Espagnols, et autres dignes de memoire, depuis Pharamond premier Roi de François, jusqu' en 1517. Paris 1522 in folio. A copy printed on vellum, with portraits, was in Mons. Gaignat's library at Paris before the Revolution.

* † The History of Scotland to the death of James I. in 17 books, by Hector Boethius. It was originally written in Latin, and the first edition was printed in folio at Paris, in 1526.—It was translated into the Scottish language by John Ballanden, Archdeacon of Murray, who died at Rome in 1550.—Another edition in Latin, with the 18th, and part of the 19th, book, was printed in folio at Sausan, in 1574. This work was afterwards carried down to the end of the reign of James III. by J. Ferrerius, a native of Piedmont, and it was published in English by R. Holinshed, in his English Chronicles, Vol. I. London, 1577. The style of Boethius has been remarked "to have all the purity of Cæsar's, and is so nervous, both in the reflection and diction, that he seems to have absolutely entered into the gravity of Livy, and made it his own."

English and Welsh Dictionary, by Wm. Salesbury, was first privately presented to King Henry VIII, (the author's kind patron) and afterwards printed, London, 1546.—4to.

† Description of the Western Isles of Scotland, by Donald Monro, High Dean of the Isles. In this work there is an accurate account of the language, manners, and customs of the Highlanders, from observations made in the Dean's tour through the Isles in 1549. This work is often quoted by George Buchannan and other writers; and Bishop Nicolson, in his Scottish Historical Library, printed in 1736, quotes from the MS.—An edition of this work was published at Edinburgh in 1774.

† Ecclesiasticæ Historiæ Gentis Anglorum libri quinque, Beda Anglorum Saxone Authore. Ecclesiastical History of Britain, by Bede. Antwerp, 1550.—Another edition was printed at Cologn in 1601. It was printed in folio with the Saxon version, attributed to King Alfred, with notes by Abraham Theloe, at Cambridge, in 1644, and at Paris, 1681, in 4to. with the notes of Francis Chifflet.—There was an edition published by G. Smith, at Cambridge, in 1722, with notes and dissertations. This author flourished in the middle of the 7th century, and Bayle observes, that there is scarce any thing in all antiquity worthy to be read which is not to be found in Bede, though he travelled not out of his own country; and that if he had flourished in the times of St. Augustine, Jerome, or Chrysostom, he would undoubtedly have equalled them, since even in the midst of a superstitious age, he wrote so many excellent treatises.

† Scoti-chronicon, by John Fordun, the Father of Scottish History. This author flourished in the 14th century. In his history there are some curious and valuable particulars, which have been quoted by subsequent historians, among which may be classed the Salutation of the Highland Bard, or Genealogist, at the coronation of Alex. III. in 1249, cited by Skinner in his Ecclesiastical History, and noticed in p. 305, Supplemental Observations.—A MS. on vellum of this historian is in the library of the University of Edinburgh.

† De Historia Gentis Scotorum, seu Historia Majoris Britanniæ. Jo. Major. Paris, 1521, 4to. This author was born at Haddington, in Scotland, in 1469, and went to study at Paris in 1493. In 1505 he was created Doctor in Divinity, and returned to Scotland in 1519, and taught theology for several years in the University of St. Andrews. In 1530 he was chosen Professor of Divinity at St. Andrews, where he afterwards became Provost, and is said to have died about 1547.

Histoire memorabile des Expeditions faites par les Gaulois, depuis le Deluge, tant en France qu'en Asie et autres parties du monde, le tout en bref et epitome, pour montrer avec quels moyens l'Empire des Infideles peut et doit par eux etre defait; par Guil. Postel. Paris, 1552, in 12mo. This work is very curious and scarce. It is divided into two parts: the first treats of the Gauls from the remotest periods; the second part is an apology for the Gauls against their detractors, and contains an account of the ancient rites and usages of the Gaulish people.

* † The Palice of Honour, by Gawin Douglas, Bishop of Dunkeld. This is a most ingenious poem, under the similitude of a vision; in which the author delineates the vanity of inconstancy of all worldly glory. Among other works of this author, we have a translation of Virgil's Æneis into Scottish verse, every book having its particular prologue, printed in 1553, London, 4to. and reprinted at Edin. 1710, in folio. In 1515 Gawin Douglas was appointed Bishop of Dunkeld, and in 1522 died in London of the plague, and was buried in the Savoy.

De Prisca Celto-pædea Joan Piccardus, 1556, 4to.

* The poetical Works of Sir David Lyndsay of the Mount, Lion King at Arms in Scotland, under James V. containing the Dreme, or Marvellous Vision, the Complaynt, the Satyre of the Three Estates, and other poems. His works were first printed in 4to. and 12mo. in 1558, about one year after his death, and between that period and 1634 twelve English and Scottish editions were printed; among the subsequent editions, one was published by Mr. Pinkerton, and another by Mr. Sibbald. There has been recently printed a new edition of Lyndsay's Works, with a Life of the Author, Prefatory Dissertations on the Chronology, and various editions of his poems.--Philological Enquiries respecting the Teutonic language of Scotland, &c. and an appropriate Glossary, by George Chalmers, Esq. in 3 vols. 12mo. Lyndsay is much admired for the ease and elegance of his versification, and for his morals, satires, and general learning.

† Chronica Angliæ, Scotiæ, et Hiberniæ.—The English, Scottish, and Irish Chronicles, containing an historical description of the Island of Britain, in 3 books, by Wm. Harrison. "The Historie of England, from the time it was first inhabited until the time it was last conquered," by R. Holinshed. "The Description, Conquest, Inhabitation, and Troublesome Estate of Ireland," by Richard Stanehurst. "The

Conquest of Ireland, translated from the Latin of Giraldus Cambrensis," by John Hooker, alias Vowel, of Exeter, Gent. "The Chronicles of Ireland, beginning where Giraldus did end, continued to the year 1509." by R. Holinshed; and from thence to 1586 by R. Stanehurst and J. Hooker. "The Description of Scotland, translated from the Latin of Hector Boethius." "The Historie of Scotland, containing the beginning, increase, proceedings, continuance, acts, and government of the Scottish nation, from the original thereof unto the yeare 1570, compiled by Raphael Holinshed and others." London, 1577; two vols. folio.—Another edition was printed in 1587, in two vols. folio, which is thought preferable to the first. This work is very scarce, and much esteemed for its bold and independent style. In Queen Elizabeth's time some parts of the Chronicles gave offence, and were suppressed by order of government.

† De Origine Moribus et Rebus gestis Scotorum, by John Leslie, Bishop of Ross, in 4to. Rome, 1578. This work consists of 10 books, whereof the 3 last, making half of the volume, are distinctly dedicated to Queen Mary, to whom they had been presented in English seven years before the first publication in Latin. There are separate copies of them in several libraries. See Catalog. MSS. Oxon. This history is carried down to the Queen's return from France in 1561.—In the first 7 books we have an abstract of Boethius, whose very words are frequently retained; and the Bishop declares he had examined the books of Scoone and Paisley for his materials. Sir George Mackenzie, in his Defence of the Royal Line, p. 39, believes he might meet with several MSS. at Rome, where he supposes him to have written his history; but Dr. Stillingfleet, in his Præf. ad Orig. Brit. p. xvii. wonders that none of his curious countrymen have yet gotten them transcribed.

Histoire abregé de tous les Rois de France, Angleterre, et Escosse, mise en ordre par forme de Harmonie; contenant aussi un bref discours de l'ancienne Alliance et mutuel Secours entre la France et l'Escosse, &c. par D. Chambre, Conseiller en la Cour de Parliament à Edinburgh, 8vo. Paris, 1579. The affairs of Scotland are the chief subject in this work, and what Chambre had in view; and he professes to give the spirit of whatever had been offered to the world by Veremund, or that was contained in the Black Book of Scoone, the old Chronicles of Icolmkill, &c. whereas Boethius appears to be his

main authority. The author's original MS. of this work is said to be in the Kings's (now national) library, at Paris.

Celt. Hellenisme, ou Etymologie de Mots François tirez de Grec. Lion Tippault. Orleans, 1580, 8vo.

Britannia, sive Regnorum Angliæ, Scotiæ, Herbeniæ, et Insularum adjacentium Decriptio chorographica cum Tabulis æneis Gulielmi Camdeni. Londini, 1607, folio. Several editions of this work had been published prior to the year 1607, but this last edition is the most complete, a translation of which, from the Latin into English, was published in 1695, by Edmund Gibson, of Queen's College, Oxford, afterwards Bishop of London. Another translation was published in 1611, by Dr. Holland, a physician of Canterbury, who inserted therein several articles of his own. Mr. Gibson afterwards (in 1722) gave a a new translation of Camden's new translation of Works, divested of all foreign interpolations, with notes and illustrations, in 2 vols. folio; which was reprinted in 1772, under the inspection of George Scott, Esq. Bishop Gibson's son-in-law. Sir James Dalrymple published an edition of Camden's Description of Scotland; to which he added a supplement and several good remarks and corrections of the text. Edin. 1695, in 8vo.

Thresor de l'Histoire des Langues de cest Univers. Claud Duret. Geneve, 1613.

Enquiries touching the Diversity of Languages and Religion through the chief Parts of the World, Edward Brerewood. London, 1614, 4to. The author, in 1596, became the First Professor of Astronomy in Gresham College, London, and died in 1613. His works were published by his nephew, Robert Brerewood, who has written a large and learned preface to these enquiries. This work was translated into French by Jean de la Montagne, and printed at Paris 1640.—8vo.

Origines Celticæ. Rodoinus Schrickius. Ipr. 1614, folio.

Ductor inLinguas. The Guide into Tongues, viz. Anglicam, Cambro-Britannicam, &c. Johannes Minshæus. Londini, 1617, folio.

Antiquæ Linguæ Britannicæ, nunc dictæ Cambro-Britannicæ et Rudimenta. Joann. Davies. Lond. 1621, 8vo.

Le Reveil de l'antique Tombeau de Chyndonax, Prince de Vacies, Druides Celtiques Dijonois, avec les ceremonies observées aux anciennes Sépultures; Jean Guènebaut. Dijon, 1621, 8vo. This is a very curious work, and extremely scarce. The best editions have an engraving of the tomb and urn of Chyndonax.

Dictionnaire et Colloques François et Breton. Guil. Quicquer. Morlaix, 1626, 12mo.

† The Life of St. Columba, written in the 7th century in Gaelic or in Latin, but, according to Sir Robert Sibbald, in the former by Adamnanus, Abbot of Icolmkill. It was first published in English in Jerom Porter's Flowers of the Saints. (4to. Duac. 1632.)

† The Life of King Malcolm Kenmore, or Ceanmore, of Scotland, and Queen Margaret, written at the close of the 11th, or early in the 12th century, by Turgot, Bishop of St. Andrews, who had been preceptor to their children. He died in 1115. This Life could not be but well written, for the reasons justly assigned by Hector Boethius. "Conscripsit (say he) vernacula quidem linguâ, sed non minori elegantiâ quam pietate veritateque, ut qui illis familiarissimus, dum viveret, fuerit, optimusque testis utrique vertutum suarum extiterit." It was published in English in Jerom Porter's Flowers of the Saints (4to. Duac. 1632); also in Spanish by Juan de Soto (4to. Alcal. 1617); and in Italian by Gulielmo Leslie (8vo. Roma, 1674).

Histoire de France depuis Pharamond jusqu' à la paix de Vervins sous Henri IV. en 1598, avec les portraits des Rois Reynes et Dauphins, leur Medaïlles et leur Explications par François Eudes de Mezerai. Paris, 1643, 3 vols. folio. Successive editions of the works of this celebrated historian were printed in 1646, 1651, 1685, in folio. In 1668 an abridgment of this history was published, in 3 vols. 4to. and in 1672 it was published in 6 vols. 12mo. As an historian he is valued very highly and deservedly, for his integrity and accuracy in relating facts as he found them. The edition published in 1685, in 3 vols. folio, is the most valuable to the Celtic antiquary, as, among other matters, there will be found a separate dissertation on the origin of the Gauls or Franks, on the state of the Gaulish religion until the reign of Clovis, and remarks concerning the history of the first race and changes in chronology. There is also a variety of other additional matter interspersed in the text of this valuable edition.

Lexicon Hibernicum, præsertim pro vocabulis antiquioribus et obscuris. Michael Clery seu O'Cleirigh. Lovanii, 1643, 8vo.

* † Triades Thaumaturgæ, sive Divorum Patricii Columbæ et Brigidæ trium veteris et majores Scotiæ seu Hiberniæ Sanctorum Insulæ cmmunium Patronorum Acta. J. Colganus, Lovan. 1647.—3 vols. folio. The learned author, John Colgan, an Irish mendicant friar and

divinity lecturer in the University of Louvain, published under the above title 3 large volumes, containing the lives of some hundreds of saints that are supposed to have been born or bred in Ireland.

Gemma Cambricum, by Richard Jones, Oxford, 1652. This work, as observed by Wood, contains in Welsh, with admirable brevity, all the books and chapters of the Bible.

† "Disquisitiones de Hibernia et Antiquitatibus ejus," by Sir James Ware. London, 1654 and 1658.—8vo. It consists of 28 chapters, wherein he learnedly displays the origin of the Irish nation and people, their language, ancient form of government, their religion, worship both before and after their conversion to Chistianity, their Brehon-law and other peculiar rites, their habits, military exercise, &c. In the English translation there were four new chapters added. Sir James Ware, in this work speaks of the Psalters, which are numerous in Irish. All the compositions of the old Bards (Irish) in verse were called Psalters, and three of them are of great note.

1. Psalter-Tarach, is a collection of Old Chronicles allowed in a solemn convention of the estates of Ireland in the reign of King Loagerius, and Life of St. Patrick.

2. Psalter-Cashel, was written by Cormac, son of Culinan King and Bishop of Cashel or Munster about the year 900. This, Mr. Astle remarks, is the oldest Irish MS. which we have discovered.

3. Psalter-Narran, is an old parchment book of miscellaneous collections, relating to Irish affairs, in prose and verse, Latin and Irish, written in the 15th century.

An edition of Sir James Ware's History and Antiquities of Ireland was published in 3 vols. folio, and the whole revised and improved by Walter Harris. Dublin, 1739. The 3d volume of this work gives a particular account of the Irish writers from very remote periods.

Le sacre College de Jesus, &c. avec un Dictionaire, une Grammaire, et Syntax en Langue Armorique. Julian Maunoir, Quimper Corintin, 1659, 8vo.

Historical Essay, endeavouring to prove that the Chineses is the primitive language. John Webb. London, 1669.

* † Essays on the Antiquities and Ancient Inhabitants of Scotland. Innes.

* † The Acts and Life of the most victorious Conqueror Robert Bruce, King of Scotland, wherein also are contained the martial deeds of the valiant Princes Edward Bruce, Sir James Dowglass, Earl

Thomas Randal, Walter Stewart, and sundry others. A heroic poem, written in the reign of David I. in the 14th century, by John Barbour, Archdeacon of Aberdeen. An 8vo edition was printed at Glasgow in 1672, and reprinted in 1737. There is a MS. of this poem (1489) in the Advocate's library at Edinburgh. This author was employed on several embassies to England during the reign of Edward III. and had various marks of respect shewn him at the English court.

† "Miscellanea," consisting of ten tracts upon different subjects, by Sir Wm. Temple, 1672, in 2 vols. 8vo. One of these tracts is upon ancient and modern learning. His introduction to the History of England was published in 1695.

Grammatica Latino-Hibernica. Franciscus O'Molloy. Romæ, 1677. —12mo.

† A Defence of the Antiquity of the Royal Line of Scotland; with a true account when the Scots were governed by the kings in the Island of Britain, 1685, 8vo. by Sir George Mackenzie. This was written in answer to "An Historical Account of Church Government, as it was in Great Britain and Ireland when they first received the Christian Religion," by Lloyd, Bishop of St. Asaph. Sir George's defence was, before it came out, animadverted upon by Dr. Stillingfleet, who had seen it in MS., in the preface to his book, entitled, "Origines Britannicæ; to which Sir George replied in the year following, in a work entitled, "The Antiquity of the Royal Line of Scotland further cleared and defended against the exceptions lately offered by Dr. Stillingfleet, in his vindication of the Bishop of St. Asaph." These works of Sir George were translated into Latin, and printed at Utrecht in 1689. Among other valuable works of this author were published, at different periods, "A Discourse upon the Laws and Customs of Scotland in matters criminal, 1674," 4to. "Institutions of the Laws of Scotland, 1684," 8vo. "Observations upon the Acts of Parliament, 1686," folio. Besides these, several other law treatises are inserted in his works, printed at Edin. 1716, in 2 vols. folio. It is proper to observe, that among the instances of this author's zeal for his country, he founded the Lawyers' Library at Edinburgh in 1689. This now goes by the name of the Advocates' Library; and was afterwards stored with a variety of MSS. relating particularly to the antiquity of the Scottish nation, and all sorts of books in all the sciences, classed in that excellent order which he prescribed in an

elegant Latin oration pronounced when the library was opened, and printed among his works. Sir George Mackenzie died in London in May, 1691.

+ The Irish Bible, translated by King, under the auspices of Bedell, Bishop of Kilmore, in 1685. Another edition was printed in London, 1690.

A Dictionary of Welsh and English. Thomas Jones. London, 1688, 8vo.

Paralellismus et Convenientia duodecim Linguarum ex matrice Schyto-Celtica Europæ. Kirkmajerus. Witteb. 1697, 4to.

* + The English, Scottish, and Irish Historical Libraries, giving a short view and character of most of the historians, either in print or MS.; with an account of our records, law-books, coins, and other matters serviceable to the undertakers of a general history of England, by Wm. Nicolson, Bishop of Carlisle. Part 1st. was printed in 1696; part 2d. in 1697; and part 3d. in 1699. A second edition of all the three parts together was printed in 1714, in a thin folio, and afterwards in 4to. The Scottish Historical Library was printed in 1702, in 8vo. A third edition of all the three parts was printed in London, 1736, in folio; to which is added, a letter to the Rev. White Kennet, D. D. in defence of the English Historical Library. In the Appendix No. II. there is a vocabulary of Gaelic words, collected by Mr. Kirk, which has been particularly noticed, p. 403, Supplemental Observations.

Account of a Voyage to St. Kilda. M. Martin. London, 1698.

History of Great Britain, from the Revolution in 1688, to the Accession of George I. by Alexander Cunningham, in 2 vols. 4to. This work was written in Latin, but translated into English by the Rev. Dr. Wm. Thomson. It abounds in just political remarks, and the facts are related with great fidelity; and it is interesting to many readers on account of his many allusions to the classics, and to the ancient history of Scotland. The author was born in Scotland in 1654, and at an early period of life was travelling tutor to Lord Lorne, afterwards so well known under the title of John Duke of Argyll. He was afterwards British Envoy to the republic of Venice from 1715 to 1720, and died in London at the advanced age of 83.

+ Recherches sur l'Antiquité de la Nation et de la Langue des Celtes autrement appellés Gaulois, par Dom. Paul Pezron. Paris, 1703,

12mo. A curious and much esteemed work. This edition is extremely scarce.

† Antiquité de la Nation et de la Langue des Celtes autrement appelez Gaulois (avec Table des mots.) Paul Pezron. Paris, 1703, 8vo. This learned author had it in contemplation to publish a complete work on the origin of nations, and more especially to trace and develope the origin of the ancient Celts; but Matiniere, in his Critical and Geographical Dictionary under the article Celts, has given a most interesting letter from Pezron to the Abbé Nicaise, which throws much light on the antiquity of the Celts, and it was for the first time published in the said Dictionary after Pezron's death. This work is particularly noticed, p. 416, Supplemental Observations.

† Description of the Western Islands of Scotland, by M. Martin. London, 1703.—12mo. This work contains, as expressed in the title-page, a full account of the Western Isles, their situation, extent, soils, produce, &c. The ancient and modern government, religion, and customs of the inhabitants; particularly of their Druids, heathen temples, monasteries, churches, chapels, antiquities, monuments, forts, caves, and other curiosities of art and nature. Dr. Johnson's father having put this work into his hand when a boy, was what first excited his curiosity to visit the Hebrides in 1773.

† * The History of Scotland, by George Buchannan, originally written in Latin, has run through successive editions, in this and other countries, as well as his other miscellaneous works in prose and verse. In this history the critics have done him the justice to say, "he has happily united the force and brevity of Sallust with the perspicuity and elegance of Livy." His translation into Latin of the Psalms of David stands unequalled for its classical purity; and Dr. Robertson observes, "the happy genius of Buchannan, equally formed to excel in prose and in verse, more various, more original, and more elegant than that almost of any other modern who writes in Latin, reflects, with regard to this particular, the greatest lustre on his country." His works have been severally printed often, in various countries; an edition of them all collected together was printed at Edinb. in 1704, in 2 vols. folio. This author flourished in the 16th century, and died at Edinb. in 1582, in the 76th year of his age.

† Archælogia Britannica; containing comparative etymology, comparative vocabulary of the original languages of Britain and Ireland, &c.;

an Essay towards a British Etymologicon, or the Welsh collated with the Greek and Latin, and some other European languages by David Parry. An Armoric Grammar and Vocabulary, by Julian Maunoir, englished out of French by Mr. Williams. A brief Introduction to the Irish or Ancient Scottish Language. An Irish-English Dictionary. Ed. Lhuyd. Oxford, 1707, folio. This eminent antiquary died in July, 1709, and left, in MS. a Scottish or Irish-English Dictionary, which was proposed to have been published by subscription, in 1732, by David Malcolme, a minister of the Church of Scotland, with additions; as also the Elements of the said Language, with necessary and useful information for propagating more effectually the English Language, and for promoting the knowledge of the Ancient Gaelic or Irish, and very many branches of useful and curious learning. Mr. Malcolme, not meeting with suitable encouragement, gave up his plan. Sir Thomas Seabright, of Beachwood, in Hertfordshire, purchased the numerous MSS. belonging to Mr. Lhuyd, after his death. They consisted of 40 vols. in folio, 10 in quarto, and above 100 smaller; which all relate to the Gaelic, Irish, and Welsh antiquities, and chiefly in those languages.

† De Re diplomatica libri sex, in quibus quicquid ad veterum instrumentorum antiquitatem materiam scripturam et stilum, &c. Johannis Mabillon. Par. 1709, folio. The examination of almost an infinite number of charters and ancient titles which had passed through this learned French Benedictine's hands, enabled him to form the design of reducing to certain rules and principles, the art of decypher-ing the periods of ancient writings.

* † Historia Rerum Norvegicarum.

Thormodi Torfæi, Hauniæ 1711, 4 vols. in folio.

* † Ejusdem Torfei Rerum Orcadensium Historiæ libri III. Haunie, 1697, seu 1715, in folio. Thormodus Torfæus was a native of Iceland, and patronised on account of his great abilities, by Frederick III. King of Denmark, by whom he was extremely beloved. His son, Christian V. appointed him his Historian for the Kingdom of Norway, with a considerable pension, which was continued to him by Frederick IV. Torfæus's great learning, his assiduity, and his skill in his native language, enabled him to discharge his post with the utmost credit to himself, and advantage to the public. He died about the year 1720, aged 81.

The Book of Common Prayer in the Irish Language and Character, with the Elements of the Irish Language. London, 1712, 8vo.

Nouveau Dictionnaire François-Breton. Morlaix, 1717.

Histoire critique de l'Etablissement des Bretons dans les Gaules, et de leur dependence des Rois de France et des Ducs de Normandie. René Aubert de Vertot. Paris, 1720, 2 vols. 12mo. This work was first translated into English by John Henley. London, 1722. 2 vols. 8vo.

+ Mona antiqua restaurata. An archæological discourse on the antiquities, natural and historical, of the Isle of Anglesey, the ancient seat of the British Druids; with a comparative table of primitive words and their derivatives in several of the tongues of Europe, by Henry Rowlands, Vicar of Llaniden, in the Isle of Anglesey. Dublin, 1723. A second edition of this work was printed with an advertisement prefixed by Henry Owen. London, 1766.

+ The English and Welsh Dictionary. John Roderick. Salop, 1725, 8vo.

+ An History of the British Druids, with a critical Essay on the ancient Celtic Customs, Literature, &c. to which is added, an Account of some curious British Antiquities, by John Tolland. This history was published, together with letters on the Druids and other miscellaneous works, in 1726, and republished 1747, 2 vols. 8vo.

Literator Celta seu de exsolenda Literatura Europæa occidentali et septentrionali Consilium et Conatus. Val. Ern. Loescheras. Lipsiæ, 1726, 8vo.

Welsh Grammar. W. Gambold. Carmarthen, 1727, 8vo.

La Religion des Gaulois, tirée des plus pures sources de l'antiquité, par D. Jacques Martin; avec figures. Paris, 1727, 2 vols. 4to. This treatise on the religion of the Gauls is much esteemed for the curious and learned researches of the author; but it contains some uncommon opinions which have not been generally adopted by his reader. One point which he particularly labours, is to derive the religion of the ancient Gauls from that of the Patriarchs.

The Elements of the Irish Language grammatically explained in English. H. Mac-Curtin. Louvain, 1728, 8vo.

Grammaire Françoise-Celtique ou Francoise-Bretonne. Greg. de Rostrenen. Rennes, 1728, 8vo.

+ Le Grand Dictionnaire Geographique et Critique. M. Bruzen La Martiniere. Haye, 1730, 10 vols. folio. This is a work of great estimation.

The English Irish Dictionary; to which is added the Irish Grammar,

or an Introduction to the Irish Language. H. Mac-Curtin. Paris, 1732, 4to.

Dictionnaire François-Celtique ou Françoise-Bretonne. Greg. de Rostrenen Rennes, 1732, 4to.

Mémoire pour l'Histoire naturelle de Languedoc. Account of the language spoken in Languedoc, and particularly the Celtic. Astruc. Paris, 1737, 4to. This author was an eminent physician in France, Professor in the College Royal, and Doctor Regent of the Faculty of Physic of Paris, and Ancient Professor of that of Montpellier.

A Collection of Letters, in which (inter alia) the usefulness of the Celtic is instanced in illustrating the Antiquities of the British Isles, &c. David Malcome. Edin. 1739, 8vo.

* + Histoire des Celtes, et particulierement des Gaulois et des Germains depuis les tems fabuleux jusqu' à la prise de Rome par les Gaulois; par Simon Pelloutier. La Haye, 1740, in 2 vols. and Paris, 1770, in 8 vols. 12mo.

The Catechism (English and Irish); to which are added the Elements of the Irish Language. Paris, 1742.

Histoire critique de l'Etablissement de la Monarchie Françoise dans les Gaules, par J. Bapt. du Bos. Paris, 1742, 2 vols. 4to.

+ Cornelii Taciti Britannia, sive Commentarius in ea quæ Tacito in suis Scriptis de Britannia, &c. Britannia Insulis adducuntur, by Sir Robert Sibbald. This author died at Edin. in 1750. He published also during his lifetime the Natural History of Scotland, the History of Fifeshire, and several other curious pieces on the antiquities of Scotland.

Dictionnaire de la Langue Bretonne. De Pelletier. Paris, 1752.

Reflexions sur la Convenance de la Langue Celtique, et en particulier de Teutonique avec celles de l'Orient, &c. M. Sussmilch. Berlin, 1752, 4to.

Antiquæ Linguæ Britannicæ Thesaurus, being a British or Welsh Dictionary, to which is prefixed a Welsh Grammar. Tho. Richards. Bristol, 1753, 8vo.

Histoire des Gaules et des Conquetes des Gaulois, depuis leur origine jusqu'à la fondation de la Monarchie Françoise; par D. Jaques Martin, et continuée par D. Jean François de Brézillac. Paris, 1754, 2 vols. 4to. This history of the Gauls, &c. is much esteemed by the learned.

Some Inquiries concerning the first Inhabitants, Language, Religion,

Learning, and Letters of Europe. F. Wise, A. S. Oxford, 1758, 4to.

Mémoires sur la Langue Celtique contenant l'histoire de cette langue une description etymologique de Villes, Rivieres, &c. avec un Dictionnaire de cette langue. M. Bullet. Besançon, 1754, 1759, 1760, 3 vols. folio. The author wrote several other works, but this contributed most to his reputation. He died in Sept. 1775, aged 76.

† The History of the Feuds and Conflicts among the Clans in the northern parts of Scotland and in the Western Islands, from the year 1031 until 1619, published from a MS. written in the reign of James VI. and printed by Foulis. Glasgow, 1764, 12mo. This work contains the domestic feuds and savage conflicts, which disgraced the Clans from the 11th to the latter end of the 17th century, that is, from the "Conflict of Drumilia," in the days of Malcolm II. to the Battle of Mulroy, and shows us the degenerate state of the Highlanders and their ignoble motives for going to war, when compared to what they were in the days of Fingal. Another edition, printed at Glasgow in 1780, to which is added a collection of ancient Gaelic Songs.

The Way to Things by Words and to Words by Things, being a sketch to retrieve the ancient Celtic or primitive language of Europe. John Cleland. London, 1766, 8vo.

An Irish and English Dictionary, by O'Brien. Paris, 1768, 4to.

† Critical Dissertations on the origin, antiquities, language, government, manners, and religion of the ancient Caledonians, their posterity the Picts, and the British and Irish Scots. By John Macpherson, D. D. Minister of Slate in the Isle of Skye. London, 1768, 4to. This work was published after the learned Author's death, and is dedicated by his son Sir John Macpherson, Bart. to the Hon. Charles Greville.

Specimen of an etymological Vocabulary, or an essay to retrieve the ancient Celtic, by J. Cleland. London, 1768, 8vo.

Historical and critical Remarks on the British Tongue, and its connection with other languages, founded on its state in the Welsh Bible. Thomas Llewelyn. London, 1769, 8vo.

* † Ancient Scottish Poems, published from the MS. of George Bannatyne, 1568, by Sir David Dalrymple, Bart. (Lord Hailes). Edinburgh, 1770, 12mo. The reputation of Lord Hailes, for a knowledge of antiquities and polite literature, is well known. Among the many valuable works he published, the following are a few:

Remarks on the History of Scotland. Edinburgh, 1773, 12mo.

Annals of Scotland, from the accession of Malcolm III. surnamed Canmore, to the accession of Robert I. Edinburgh, 1776. Tables of the succession of the Kings of Scotland, from Malcolm III. to Robert I. and chronological abridgment of the same. Annals of Scotland, from the accession of Robert I. to the accession of the House of Stuart, with an Appendix containing nine Dissertations, 1779, 4to. This Author was born in Edinburgh, 28th October, 1726, and died 29th November, 1792, in the 66th year of his age.

† Tour through Scotland, by Thomas Pennant, Esq. 1771, 3 vol. 4to. This work has run through several editions.

A Dissertation on the Welsh Language. John Walters. Cowbridge, 1770, 8vo.

English-Welsh Dictionary. Wm. Evans. Carmarthen, 1771, 8vo.

Introduction to the History of Great Britain, by James Macpherson, the Translator of Ossian's poems, 1771, 4to.

† An Essay on the Antiquity of the Irish Language, being a collation of the Irish with the Punic language. Lieut. Col. Charles Vallancey. Dublin, 1772, 8vo.

† A Grammar of the Iberno-Celtic, or Irish Language; to which is prefixed an Essay on the Celtic Languages, shewing the importance of the Iberno-Celtic to Students in History, Antiquity, and the Greek and Roman Classics, by Lieut. Col. Charles Vallancey, LL. D. Dublin, 1773. A second edition. Dublin, 1780, 8vo.

† Monde primitif analysé et comparé avec le Monde moderne considéré dans l'histoire naturelle de la parole ou origine du langage et de l'écriture, par M. Court de Gebelin. Paris, 1775 and 1782, in 9 vols. 4to.

Dictionnaire Roman, Walon, Celtique, et Tudesque. Buillon, 1777, 4to.

Essai sur les Langues en général. Sablier. Paris, 1777.

† The Works of the Caledonian Bards, translated from the Gaelic, by John Clark. Edinburgh, 1777, 12mo. An account of the poems in this collection is given in Note F. to Cesarotti's Dissertation, p. 341.

Elemens de la Langue des Celtes Gomerites ou Bretons, avec un Vocabulaire. Le Brigant. Strasburg, 1779, 8vo.

† Gaelic Antiquities, consisting of a History of the Druids, particularly of those of Caledonia, a dissertation on the authenticity of the

poems of Ossian, and a collection of ancient poems translated from the Gaelic of Ullin, Ossian, Orran, &c. by John Smith, D. D. Edinburgh, 1780. The originals of those poems were published in 1787, and dedicated to the Noblemen and Gentlemen of the Highland Society of London.

Antiquities and Scenery of the North of Scotland, in a series of letters to Thomas Pennant, Esq. By the Rev. Charles Cordiner, minister of St. Andrew's Chapel, Bamf, 1780, 4to.

Druidism revived, or a dissertation on the characters and modes of writing used by the (ancient) Irish. Wm. Beauford. Dublin, 1781, 8vo.

Chinese and Japonese Languages collated with the Irish, by Lieut. Colonel Charles Vallancey. Dublin, 1782, 8vo.

† Origin and Progress of Writing, as well hieroglyphic as elementary, illustrated by engravings taken from Marbles, Manuscripts, and Charters, ancient and modern, by Thomas Astle, Esq. Keeper of the Records in the Tower of London, 1784, 4to. An improved edition of this valuable work was printed in London, 1803, 4to. This work and Mabillon's Re-Diplomatica, already noticed, are regarded as chef-d'œuvres in the art of decyphering ancient writings, and they have been quoted in the Report of the Highland Society of Scotland, as well as in some of the Notes and Observations to Cesarotti's Dissertation, to prove the antiquity of several Gaelic MSS. in the possession of the Highland Society of Scotland. See Notes E. and N. to Cesarotti's Dissertation, Supplemental Observations, p. 439, et seq. and Catalogue of Gaelic MSS. in possession of the said Highland Society inserted at the end.

* † Historical Memoirs of the Irish Bards. Walker, 1786.

* † Miss Brooke's Relicts of Irish Poetry.

† The Life and Miracles of St. Columba, by the Rev. John Smith, D. D.

* † Poems of Ossian, lately discovered by Edmund de Harold, Colonel in the service of the Elector Palatine, &c. Dusseldorf, 1787, 8vo. An account of this collection is given in Note I. to Cesarotti's Dissertation, p. 344.

Antiquities of Scotland, by Francis Grosse, Esq. 1789. 2 vols. folio.

Archæologia Cornu-Britannica, or an Essay to preserve the Rudi-

ments of the ancient Cornish language, containing a Grammar and Vocabulary. Wm. Pryce. Sherborne, 1790, 4to.

+ Prospects and Observations on a Tour in England and Scotland, natural, œconomical, and literary. By Thomas Newte, Esq. London, 1791, 4to.

Observations made in a Journey through the Western Countries of Scoland, relating to the Scenery, Antiquities, Customs, Manners, Population, Agriculture, Manufactures, Commerce, political Condition, and Literature of these parts. By Robert Heron. Perth, 1793. 2 vols. 8vo.

A Welsh and English Dictionary, to which is prefixed a Welsh Grammar. Wm. Owen. London, 1793.

The History of the ancient Surname of Buchanan, and of the Scottish Surnames among the Clans. By Wm. Buchanan of Auchmar. Glasgow, 1793.

A Defence of the Scottish Highlanders in general, and some learned Characters in particular, with a new and satisfactory account of the Picts, Scots, Fingal, Ossian, and his poems, as also the Macs, Clans, Bodotria, and several other particulars respecting the high Antiquities of Scotland, by the Rev. John Lane Buchanan. London, 1794, 8vo.

* + The Statistical Account of Scotland, drawn up from the communications of the Ministers of the different Parishes. By Sir John Sinclair, Bart. Edinburgh, 1794 and 1802, in 21 vols. 8vo. This laborious work not only does infinite credit to the zeal and patriotism of the editor, who first formed the plan, but displays a fund of learning and curious information on the Antiquities, natural History, rural and political Œconomy of Scotland, a knowledge of which the Clergy in so eminent a degree possess; and it may be justly said, in the words of the late George Dempster, Esq. "That no publication of equal information and curiosity has appeared in Great Britain since Doomsday Book, and that from the ample and authentic facts which it records, it must be resorted to by every statesman, philosopher, and divine, as the best basis that has ever yet appeared for political speculation."

Travels in England, Scotland, and the Hebrides, undertaken for the purpose of examining the state of the Arts, the Sciences, Natural History, and Manners in Great Britain, with a Description of the Cave of Fingal. Translated from the French of B. Faujas Saint-Fond, Member of the National Institute, &c. London, 1799, 2 vols. 8vo.

† History of Poetry in Scotland, by Alexander Campbell, 1798. 2 vols. 4to.

† Asiatic Researches; or Transactions of the Society instituted in Bengal for inquiring into the History and Antiquities, the Arts, Sciences, and Literature of Asia, 1799. 6 vols. 4to.

Etymologicon Magnum, or universal Etymological Dictionary, on a new plan, with illustrations drawn from various languages, English, Gothic, German, Danish, &c. Greek, Latin, French, Italian, Spanish, Gaelic, Irish, Welsh, Bretagne, &c. The dialects of the Sclavonic and Eastern languages, Hebrew, Arabic, Persian, Sanscrit, Gipsey, Coptic, &c. Part I. by Walter White. Cambridge, 1800, 4to.

† Observations on a Tour through the Highlands and part of the Western Isles of Scotland, particularly Staffa and Icolmkill, by Tho. Garnett, M. D. late Professor of Natural Philosophy and Chemistry in the Royal Institution of Great Britain. London, 1800. 2 vols. 4to. We have given an Extract from this work, together with an interesting letter from the Rev. Mr. Macintyre, respecting the authenticity of Ossian's poems in the Summary of Evidence, p. 463, Supp. Observations.

Remarks on local Scenery in Scotland during the years 1799, and 1800, by John Stoddart, LL. B. London, 1801. 2 Vols. 8vo.

† Tour from Edinburgh through parts of North Britain, with remarks on Scottish landscape, and observations on rural economy, natural history, manufactures, trade, and commerce, interspersed with anecdotes traditional, literary, and historical, by Alexander Campbell, 1802. 2 vols. 4to.

† Poems on various subjects, by Mrs. Grant Laggan, 1803, 8vo. This collection contains the Highlanders, or Sketches of Highland Scenery and Manners, with several other poems; also Observations on the Authenticity of Ossian's poems, and an English version from the Gaelic, of a fragment of Morduth and the Aged Bard's Wish.

Celtic Researches on the Origin, Tradition, and Language of the Ancient Britons, with some introductory sketches on primitive Society. By Edward Davies, Curate of Olvestone, Gloucestershire. London, 1804, royal 8vo.

Some of Ossian's lesser poems rendered into verse, with a preliminary discourse in Answer to Mr. Laing's Critical and Historical Dissertation on the Antiquity of Ossian's poems, by Archibald Macdonald. Liverpool, 1805, 8vo.

† Monumens Celtiques, ou Recherches sur le Culte des Pierres, précedées d'une notice sur les Celtes, et sur les Druides, et suivies d'Etymologies Celtiques, par M. Cambry de l'Academie Celtique de la Societé Impériale d'Agriculture des Academies de Cortone, de Verone, &c. Paris, 1805, 8vo. This Work is dedicated "*A. S. M. Impériale et Royale*," and has been quoted in pages 366, 414, 416, and 431 of Supp. Observations.

† Recherches sur plusieurs Monumens Celtiques et Romains. Par J. F. Barailon, ancien deputé du département de la Creuze, Membre du Corps legislatif, Correspondant de l'Institute de France de la Societé Galvanique de Paris, Associe regnicole de la Societé de Medecine de la même Ville, Associé de celle de Bordeaux, Membre non resident de l'Academie Celtique, &c. Paris, 1806, 8vo.

To have noticed all the Greek and Latin works which treat of the Druids, or of the Celtic language, customs, and antiquities, would have swelled this catalogue beyond the limits prescribed. Although various works of foreign, Scottish, and Irish Writers have been noticed, besides those quoted in the present publication, yet, for the reasons we have now assigned, many have been omitted. The Greek and Latin authors, whose works have not been described in the preceding Notices, but who have been occasionally referred to as authorities in the Supplemental Essay, are, Archilochus, Tyrtæus, Xenophon, Plautus, Diodorus Siculus, Strabo, Cæsar, Pliny, Plutarch, Tacitus, Mela, Lucan, Justin, Pausanias, Porphyrius, Marcellinus, Claudianus, and Stephanus Byzantinus.

NOTICES *of the principal* GAELIC BOOKS *published during the Sixteenth, Seventeenth, and Eighteenth Centuries.*

* + A Translation into Gaelic of the Form of Prayer and Administration of the Sacraments and Catechism of the Christian Religion, as used in the Reformed Church of Scotland, by John Carswell, Bishop of the Isles. Edinb. 1567, 8vo.

* + A Translation into Gaelic of the Psalms of David, by the Rev. Mr. Kirk, Minister of Balquidder. Edinb. 1684 8vo. In Nicolson's Scottish Historical Library, Appendix, No. II. there is a Vocabulary of Gaelic and English Words, by Mr. Kirk. This author is quoted in Sir John Sinclair's Dissertation, p. 28, and in Supplemental Observations, p. 402.

Baxter's Call to the Unconverted, translated into Gaelic by the Rev. Mr. M'Farlane. Foules, Glasgow, 1725.

A Gaelic and English Vocabulary, by Alexander M'Donnald, Schoolmaster, at Ardnamurchan. Edinb. 1741, 8vo.

* + Ais-Eiridh na Sean chanoin Albannaich. A collection of Gaelic Poems, by Alexander M'Donald. Edinb. 1751, in 12mo. This collection contains several panegyrical and satirical songs. As a poet he is surpased by few of the modern Gael.

Tiomnadh Nuadh, or Gaelic translation of the New Testament; to which rules are annexed for reading the Gaelic, by Mr. Stuart. Edinb. 1767. In this version most of the Irish idioms and inflections which had been admitted into the Scottish Gaelic writings were rejected, and the orthography improved and adapted to the sounds of the language.

+ The Holy Bible, translated into Gaelic by the Rev. Dr. Stuart, Minister of Luss, and others. This, with the translation of the New Testament, may be considered the standard of the Gaelic language, both as to style and orthography.

A Collection of Poems, by Duncan Mac-Intyre of Glenurchy, Argyllshire, 1768, 8vo. Mac-Intyre, though an illiterate man, holds place among the first of modern Bards; his poem on the Summer is beautiful and energetic, equal to any thing in Thomson's Seasons; his panegyric on Beindouran (a hill above Glenurchy) excels every

thing of the kind; his Mam-Lorn, or Coire cheathaich and Coire gorm au fhasaich, are admired by every Celtic scholar who takes pleasure to see nature painted in the liveliest colours. His Love Songs are pure yet full of fire. In measure and purity of diction he is always correct and successful.

Poems and Hymns, both religious and moral, allowed to be equal to any in the Gaelic language for the harmony of the versification, especially the poem on the Sufferings of Christ; on the Day of Judgment; the Address to a Human Skull taken up in a Church-yard; and a Warning to Old Age, &c. by Dug. Buchanan, schoolmaster in Ranoch, Perthshire, 1770, 8vo.

A Collection of the Works of the Gaelic Bards, both ancient and modern, by Ronald Macdonald, son of Alexander the Poet. This collection is posessed of much merit, but the orthography is in some respects defective.

A Gaelic and English Dictionary, containing all the words in the Scottish and Irish dialects, of the Celtic that could be collected from the voice, old books and MSS. by the Rev. Wm. Shaw, A. M. London, 1780, in 2 vols. 4to.

Poems by Peter Stuart, schoolmaster at Lochaird. Monteith, 1783, 8vo.

Poems and Songs by Margaret Cameron, residing at Callender. Monteith, 1785, 12mo.

A Congratulatory Poem on the Restoration of the Forfeited Estates, by Donald M'Kenzie of Inverary.

A Poem on the same subject, intitled, "Rannaibh Nuadh," by John Brown, Genealogist to his Royal Highness the Prince of Wales. This is an historical rhapsody, with notes in English, and contains a panegyric on the Highland dress newly restored, after it had been prohibited during 40 years. 1785.

+ A Collection of ancient and modern Gaelic Poems and Songs, transmitted from Gentlemen in the Highlands to John Gillies of Perth, 1786, 8vo; intitled, "Shean Dain agus oraiṅ Ghaidhealich," &c. This collection, although full of typographic errors, is valuable on account of several pieces of Mr. Lachlan M'Pherson, of Strathmasie, being in it, which possess much merit. It is well known that Mr. James M'Pherson, the translator of Ossian, lived many years in the family of M'Pherson of Strathmasie, in Badenoch, who was an emi-

nent Celtic antiquary, an excellent scholar, and a poet of considerable talents.

† Sean Dana le Oisian, Orran, Ulann, &c. Ancient Poems of Ossian, Orran, Ullin, &c. collected in the Western Highands and Isles, being the originals of the translations published in the Gaelic Antiquities in 1780, by the Rev. John Smith, D. D. Minister of Cambelton, 1787, 8vo,

A Collection of Songs, humourous, panegyrical, and satirical, by Kenneth Mackenzie, of Inverness. Many of these songs are allowed to have merit; the idiom of the language is pretty well preserved throughout the whole, though some of them have the appearance of being composed without much attention or study. 1792, 8vo.

Vocabulary, Gaelic and English, with some dircctions for reading and writing the Gaelic, by Robert Macfarlan, G. P. Edinb. 1795.

A Collection of Poems and Songs, by Allan Mac Dougal, of Inverlochah, near Fort-William, Lochaber, and Mr. Ewan Maclachlan, of Fort-William. This collection is possessed of much merit; the language is in general pure, the measure just, and the versification harmonious. Macdougal's part of it consists of panegyrics and satires, with some love songs. There is also a beautiful Elegy on the Death of Major Ronald Mac Donald, of Keppoch, who died universally lamented in September, 1785. The other part, by Ewan M'Lachlan, consists of four beautiful poems on the Seasons, in imitation of Thomson; two pieces of Homer's Iliad translated into Gaelic in a masterly manner; with some love songs, &c. 1798, 8vo.

A Gaelic Grammar, by Mr. Stewart.

A Collection of Poems and Hymns, both moral and religious; also a tract of Gaelic Proverbs; to which is subjoined, a Poem by way of a dispute between a Roman Catholic and a Protestant, by Duncan Lothian, of Glenlyon, Perthshire.

Poems and Songs, partly collected and partly composed, by Donald Cameron, Lochaber; consisting chiefly of panegyrics and satires.

Poems and Songs by Daniel Dewar, of Fortingall, Perthshire. These poems are full of innocence, humour, and good sense; and although the author was not a learned man, he was always successful in describing things as they really existed. His verses are in general sweet, affecting, and pleasant to the ear.

Songs on different Subjects, full of mirth and pleasantry, by Angus

Campbell, of Braidalbin. His language and measure are in general good, and his orthography is much approved.

Poems on Love, Gratitude, &c. by Christian Cameron, of Comrie Strathearn, 1 vol. 12mo. Her verses are harmonious, and possess much of the purity and idiom of the language, though her local situation was not very favourable.

Poems, principally consisting of Panegyrics on the Clan Mac Gregor, by John Mac Gregor, of Braidalbin.

Poems on various Subjects, by Robert Stuart, of Moulin in Athol, 12mo.

Songs, mostly of the panegyrical kind, by Alexander M'Pherson, of Cowal, Argyllshire.

A Collection of Songs, by Duncan Campbell, of Cowal.

Wilson's Catechism in Gaelic, by Mr. Mac Farlane.

Campbell on the Sacrament, by the Rev. Duncan Mac Farlane, Minister of the Gaelic Chapel, Perth.

The Alarm, in Gaelic, by Joseph Allen.

The Common Prayer Book, translated into Gaelic by Mr. Patrick Stewart, of Foss, Perthshire.

Popish Errors detected, by Mr. Patrick Stewart, of Foss, Perthshire.

Gaelic Proverbs, by Charles M'Intosh, Esq.

The shorter Catechism, translated into Gaelic by the Rev. Alexander Stewart, late Minister of Moulin, in Athol.

Sermons, composed in Gaelic, by the Rev. Hugh M'Diarmed, late Minister of Caurie, Strathearn. Edinb. 1804, a large demy 8vo.

Cochruinneacha Taoghta de Shaothair nan Bard Gaëleach: being a choice Collection of the works of the Gaelic Bards, by Alexander and Donald Stewart, A. M. 2 vols. 8vo. This selection was made in the Highlands and Isles, and contains many epistles and fragments of the most eminent Bards of the last four centuries, with several pieces ascribed to Ossian; among others, the original of M'Pherson's Darthula, Conlach, and Cuthonn, &c. It contains also many poems and songs, composed by Robert Mac Kay, the celebrated Bard of Sutherland; Mary Mac Leod, the harmonious poetess of Skye; John Mac Codrum, of Uist, Sir James Mac Donald's famous Bard; Hector Mac Leod and Archibald Mac Donald, of South Uist; Roderick Morison, of Skye; John Mac Lean, of Mull; John Mac Donald of Lochaber; with many

others. We cannot omit mentioning the second song, composed by the Rev. Mr. Mac Laggan, late Minister of Blair of Athol, to the 42d regiment, after the battle of Alexandria; in which song he pathetically laments those who fell in battle, and raises their fame like another Ossian. In this collection the language is in general pure; the orthography better than any of the kind. It is to be wished the editors would take the trouble of giving to the public a literal English or Latin translation of all the poems ascribed to the most ancient Bards in this collection, that the beauty of the originals may appear to those ignorant of the Gaelic Language.

Sdiuradh na Beatha Shaoghalta, or a translation into Gaelic of the Œconomy of Human Life, by Alexander Maclaurin. Edinb. 1806, 12mo.

A CATALOGUE *of ancient Gaelic MSS. in the Possession of the Highland Society of Scotland &c.*

† 1. A quarto paper MS. which belonged to the Rev. James Mac Gregor, Dean of Lismore, dated, page 27, 1512. Duncan the son of Dougall, son of Ewen the Grizzled, wrote this out of the books of History of the Kings, in the year of our Lord, 1512. This MS. contains 1100 verses of Gaelic poetry. See Dr. Donald Smith's account of it in the Highland Society's Report on the Authenticity of Ossian, p. 300, Appendix.

2. A quarto paper MS. in the old Gaelic character, and in a very beautiful regular hand. No date, nor author's name appears upon it, but it is at least 200 years old. It consists of a number of ancient tales, and short poems upon the heroes of the tales; the tales and poems are very ancient, and appear to have been copied from a much older MS. as may be easily known from a vocabulary of ancient words in the middle of the MS. The poetry of it is very beautiful, some of which is ascribed to Cuchulin. Fifty-two of the 193 pages (of which the MS. consists) are copied by Mr. Macintosh. When the whole is copied out in the Roman character a proper account of it may be given.

A quarto paper MS. in the same character, containing 35 leaves,

the beginning and end lost, partly prose, partly poetry. The whole except two loose leaves, seems to have been written in the 17th century, but the loose leaves are much older. The poetry is ancient, but not Fingalian. The name Tadg og CC, before one of the poems, near the end, is the only one to be seen upon it.

4. A quarto parchment MS. consisting of 42 leaves, same character, written by different hands, with illuminated capitals. It appears to have been four different MSS. once, and afterwards bound together, and covered with skin to preserve them; it is a very beautiful MS. though very much soiled, and perhaps as old as any existing MS. See a short account of it in the Society's Report; but the supposed date there is erroneous.

5. A quarto parchment, medical, MS. same character, beautifully written; the language is very ancient and difficult to be understood, and the MS. itself must be very ancient. No date or name.

6. A quarto paper MS. part prose, part verse, in the same character, written in very coarse and different hands, and torn. No date or name upon it.

7. A small quarto paper MS. same character, coarse: the date is 1647. No name.

8. A small long octavo paper MS. the beginning and end lost, consequently no date appears upon it. It must have been written by the Macvurichs of the 15th century; in a beautiful regular hand, except a few blanks left near the middle of it, which seem to have been afterwards filled up by some modern coarse hand. It is in the same old Gaelic character with all the other MSS. Two of the poems are ascribed to Tadg Mac Daire Bruaidheadh, others to Brian O'Donalan.

9. A large folio parchment MS. in two columns, in the same character; containing a tale upon Cuchullin and Conal, two of Ossian's heroes; it is very ancient, without date or name.

+ 10. A large quarto parchment of $7\frac{1}{2}$ leaves: the half leaf has been cut out for the engraved specimen of it for Mr. Astle's Origin of Writing, 18th plate, No. 1, 2, first edition. It is entiled Emanuel, a title which the old Gaelic writers gave to many of their miscellaneous writings. Mr. Astle supposes it to be of the 9th or 10th century; some of the capitais are painted red. It is written in a strong beautiful hand, in the same character with the rest. It is but a very small fragment

of a large MS. Dr. Donald Smith had a complete copy of it. See his account in the Report, page 305 of the Appendix.

11. A small octavo parchment MS. consisting of a tale in prose. It wants both beginning and end. It is nearly of the age of the foregoing MS. No. 10, and equally beautiful.

† 12. A small octavo paper manuscript stitched, some leaves at the beginning and end are lost, and one of the boards. It begins with a poem upon Darthula different from Macpherson's, the whole manuscript has been written by the Macvurich's in the old Gaelic character; the names of Cathal and Nial Mor Macvurich occur at the beginning of some of the poems, which they composed in the reigns of King James the Fifth, Queen Mary, and King Charles the First; there are some Ossianic poems in it, such as Cnoc an àir an cnoc so h-iar, i. e. The hill of Slaughter, this hill has been, &c. This poem, I believe, is part of Macpherson's Fingal; it is the story of a woman who came walking alone to the Fingalians for protection from Taile, who was in pursuit of her, who fought the Fingalians, and was at last killed by Oscar; there was another copy of this poem in Clanronald's little book, which Laing would wish to make people believe was the Red Book; but the contrary is now proved * against him. There are also several copies of this poem in the Highland Society's possession, received from oral tradition. The second Ossianic poem in this MS. begins with

Sè la gus an dè,
O nach fhaca mi fein Fionn.

It is now six days yesterday
Since I have not seen Fingal.

This poem is also in Clanronald's book; it gives a description of Fingal's palace and heroes. I have compared both this and the other poem with those in Clanronald's book; but the leaves in which they were written were loose and detached, five in number, and given to Dr. Donald Smith, when assisting Mr. Mackenzie in making out the report on Ossian, and who died before the report was quite finished; and unless the leaves are found in the possession of Dr. John Smith

* See Lauchlan Macvurich's declaration in the Report, p. 275; and Supplemental Observations, p. 476.

at Campbeltown, the brother of Donald, they must be lost. These leaves contained two other short poems ascribed to Ossian; I have copied these two last some years ago; the one is a genealogy of Fingal, the other an account of the ages of the Fingalian heroes.

13. An octavo paper MS. in the same character, poetry for the most part, but so much defaced, that it can hardly be read; it is not old, but the poetry seems to have been copied from a more ancient MS. as the poetry is good; it has no date, the name of Tadg Og and Lauchlan mac Taidg occurs upon it. It must have been written by the last Macvurichs, from its coarse modern appearance.

14. A very small octavo paper MS. in the same character, written by some of the Macvurichs, part of it is a copy of Clanronald's book, and contains the genealogy of the Lords of the Isles, and others of that great clan. The second part of the MS. consists of a genealogy of the Kings of Ireland (ancestors of the Macdonald's) from Scota and Gathelic. The last date upon it is 1616.

15. A paper MS. in the same character. A genealogy of the Kings of Ireland, without a date, and consisting of a few leaves stitched.

16. A paper MS. same character, consisting of detached leaves of different sizes, and upon different subjects, viz. the conclusion of a Gaelic chronicle of the kings of Scotland down to King Robert III. a Fingalian tale, in which the heroes are Fingal, Goll Mac Morni, Oscar, Ossian, and Conan; and upon the unwritten part of a letter sent to Donald Macvurich of Stialgary, is a poem by Macdonald of Benbecula, dated 1722, who seems to have been the last, or rather father to the bard of that name. A poem by Donald Mackenzie, one by Tadg Og CC, copied from some other MS. A poem by Donald Macvurich, upon Ronald Macdonald of Clanronald. Several hymns by Tadg, and many other good poems by the Macvurichs, and others.

17. A paper MS. in the same character, consisting of religious tracts and genealogy, in loose detached leaves, without name or date.

18. A paper MS. of some small detached leaves, containing instructions for children in Gaelic and English, quite modern, no date.

19. Remnant leaves of a paper MS. with the name Cathelus Macvurich upon some of the leaves, and Niall Macvurich upon others. *Conn Mac an Deirg*, a well known ancient poem, is written in the Roman character by the last Niall Macvurich, the last bard, and father to Lauchlan, who still lives. This poem is the only one in all

the Gaelic MSS. that is written in the Roman character, and it is in a very indifferent hand.

All the above MSS. received from the late John Mackenzie, Esq. Secretary of the Highland Society of London, 5th January, 1803.

CATALOGUE *of the ancient MSS. which belonged to the late Major* MACLAUCHLAN *of Kilbride, made out at the Major's own House in Kilchoan, Nether Lorn, Argyleshire, by the Rev.* DONALD MACKINTOSH.

1. A folio parchment MS. old Gaelic character, the most beautiful and one of the most ancient in the Highland Society's possession. See a fac-simile and full account of it, by the late Dr. Donald Smith in the Report on Ossian, No. 19, p. 284.

2. A parchment quarto MS. same character, equally beautiful with the former. It is a calendar of all the feasts and fasts of the Romish church; with a treatise on Anatomy, &c. upon paper sewed in with it. See account of it in the Report, p. 293.

3. A small quarto paper MS. same character, written at Dunstaffnage, by Ewen Macphaill, 12 Oct. 1603; see Report.

4. A small octavo paper MS. in the same ancient character, written by Eamon, or Edmond Maclauchlan 165$\frac{4}{5}$, all good poetry. There is an *Ogham*, or alphabet of secret writing near the end of it. See short account of it, p. 295 Report.

5. A quarto paper MS. same character, having ninety pages lost at the beginning, and part of the end. See a short account of it, p. 296 Report. Date 169$\frac{0}{1}$. It was written by Ewen Maclean, for Archibald Campbell.

The five foregoing MSS. have been left with the Society, very reluctantly, by the Major, upon Mr. Mackintosh the keeper's receipt; the other seventeen MSS. are in the possession of Captain Sim, the Major's nephew, who lives in Glasgow, viz.

6. A beautiful medical parchment MS. in the same character with the other MSS. The titles of the different articles are in Latin, as are all the medical Gaelic MSS. being translations from Galen and other ancient physicians. The capital letters are flourished and painted red. No date, or name.

7. A thick folio paper MS. same character, medical, and written by Duncan Conacher at Dunollie, Argyleshire, 1511.

8. A folio parchment MS. same character, consisting of ancient Scottish and Irish history, very old. No name nor date upon it.

9. A folio parchment, medical MS. same character, and beautifully written; it is older than the former medical ones; but there is no date nor name upon it.

10. A folio parchment medical MS. same character, of equal beauty with the last. No date nor name upon it.

11. A folio parchment MS. same character, upon the same subject, and nearly of the same age with the former. No name nor date.

12. A folio parchment, same character, partly religious, partly medical. No date, no name.

13. A folio parchment MS. same character, consisting of the Histories of Scotland and Ireland, much damaged, and not fully examined.

14. A folio parchment medical MS. same character, very old; but no date nor name.

15. A folio parchment MS. in the same ancient character. Irish history and poetry, without name or date.

16. A quarto parchment MS. same character, very old, without name or date.

17. A long duodecimo parchment MS. in the same character, consisting of hymns and maxims. It is a very beautiful MS. and may be as old as the age of St. Columba. No date, no name.

18. A duodecimo parchment MS. in the same character, much damaged, and illegible.

19. A duodecimo parchment MS. same character, poetry, but not Ossianic. No date or name. It is hardly legible.

20. A duodecimo parchment MS. same character, much destroyed by vermin. It is a miscellaneous collection of history and poetry, without name or date.

21. A duodecimo parchment MS. same character, large beautiful letter, very difficult to be understood, without date or name; very old.

22. A folio parchment MS. same character, consisting of the genealogies of the Macdonalds, Macniels, Macdougals, and Maclauchlans, &c. without name or date.

A CATALOGUE *of such other ancient MSS. as have come to the Knowledge of the Writer hereof.*

Dr. Donald Smith had a complete copy of No. 10 of the London MSS. See his account in the Report. He had eight or nine other medical MSS. upon parchment in the same Gaelic character, besides copies of a great many others, which he wrote at different times from other MSS. His whole collection is valuable.

William Macdonald, Esq. of St. Martin's, WS. gave the keeper a paper medical MS. same character, a thick volume, written by Angus Conacher at Ardconel, Lochow-side, Argyleshire, 1612.

Lord Bannatyne gave a beautiful parchment MS. same character, to the Society. The supposed date upon the cover is 1268. See the account of it, and a fac-simile in the Report. p. 296.

† A curious Deed of Fosterage, by Sir Norman Macleod of Bernera, 1640, with the witnesses names (penes Lord Bannatyne).

Dr. Wright of Edinburgh has two paper MSS. Gaelic grammars, in the old character.

Mr. John Wright, Advocate, has Keating's History of Ireland.

The late Rev. James Maclagan at Blair Athole, had two ancient parchment MS. in the old Gaelic character. Subject unknown.

Mr. Norman Macleod, son of the Rev. Mr. Macleod of Morven, gave Mr. Mackintosh a paper MS.; an ancient tale in prose, in the same character.

Mr. Mathison of Feernaig, Ross-shire, has a paper MS. written in the Roman character. The orthography is very bad, like the Dean of Lismore's poetry; it is dated in 1688, and consists of songs and hymns by different persons, some by Bishop Carswell, Bishop of the Isles.

Mr. Simpson at Leith, has a paper MS.; but the writer hereof has not seen it.

The Lillium Medecinæ, a paper folio MS. written and translated by one of the Drs. Bethune of Skye, at the foot of Mount Peliop. It was given to the Antiquarian Society of Scotland, by the late Dr. Macqueen of Kilmore in Sky.

Another paper medical MS. in the same character, written by Dr. Malcolm Bethune, is in the Advocate's Library at Edinburgh.

The Society lately got another religious small paper MS. in the same character.

James Grant, Esq. of Corymony, left a paper MS. with Mr. Mackintosh some years ago, in the old character. It belonged to his mother, an excellent Gaelic scholar, and is the history of the wars of Cuchullin, in prose and verse. It is much worn at the ends and edges, and quite loose.

It is certain that many ancient MSS. existed that are now lost.

(Signed) Donald Mackintosh, Keeper of the Gaelic MSS.
Edinburgh, of the Highland Society of Scotland.
19th Nov. 1806.

Among the Clarendon MSS. at Oxford.

Annales Ullonienses, sic dicti quod precipué contineant res gestas Ulloniensium. Codex antiquissimus caractere Hibernico scriptus; sed sermone, partim Hibernico, partim Latino. Fol. membr.

† Annales Tigernaci, (Erenaci, ut opiniatur Waræus Clonmanaisensis. Vid. Annal. Ulton. ad an. 1088.) mutili in initio et alibi. Liber charactere et linguâ Hibernicis scriptus. Membr.

Miscellanea de Rebus Hibernicis, metricè. Linguâ partim Latinâ, partim Hibernicâ; collecta per Œngusium O'Colode (fortè Colidium). Hic liber vulgò Psalter Narran appellatur.

Elegiæ Hibernicæ in Obitus quorundam Nobilium, fo. 50.

Notæ quædam Philosophicæ, patrim Latiné, partim Hibernicé. Characteribus Hibernicis, fo. 69. Membr.

Anonymi cujusdam Tractatus de variis apud Hibernos veteres occultis scribendi Formulis, Hibernicé Ogum dictis.

Finleachi O Catalai Gigantomachia (vel potiùs Acta Finni Mac Cuil, cum Prœlio de Fintra,) Hibernicé. Colloquia quædam de Rebus Hibernicis, in quibus colloquentes introducuntur S. Patricius, Coillius, et Ossenus, Hibernicé, f. 12. Leges Ecclesiasticæ, Hibernicé, f. 53. Membr.

Vitæ Sanctorum Hibernicorum, per Magnum, sive Manum, filium Hugonis O'Donnel, Hibernigé descriptæ. An. 1532. Fol. Membr.

Calieni Prophetiæ, in Linguâ Hibernicâ. Ejusdem libri exemplar extat in Bibl. Cotton. f. 22. b.

Extracto ex Libro Killensi, Linguâ Hibernicâ, f. 39.

Historica quædam, Hibernicé, ab An. 1309 ad An. 1317, f. 231.

A Book of Irish Poetry, f. 16.

Tractatus de Scriptoribus Hibernicis.

Dr. Keating's History of Ireland.

In the Bodleian Library, Oxford.

+ An old Irish MS. on parchment, containing, among other tracts, An Account of the Conquest of Britain by the Romans. Of the Saxon Conquest and their Heptarchy. An Account of the Irish Saints, in verse, written in the tenth century. The Saints of the Roman Breviary. An Account of the Conversion of the Irish and English to Christianity, with some other subjects. Laud. F. 92 This book, as is common in old Irish Manuscripts, has here and there some Latin notes intermixed with Irish, and may possibly contain some hints of the doctrines of the Druids.

+ The Works of St. Columba, in verse, containing some Account of his own Life, his Exhortation to Princes, and his Prophecies. An old vellum MS. of 140 pages, in the form of a music book. Laud. D. 17.

A chronological History of Ireland, by Jeffrey Keating, D. D.

In the Advocate's Library at Edinburgh.

+ The Life of St. Columba, said to have been translated from the Latin into Gaelic.

In the Harleian Library.

+ No. 5280. A MS. volume containing twenty-one Gaelic, or Irish, Treatises, of which Mr. Astle, in his Origin and Progress of Writing, has given an account, with specimens of the writing.

Irish Manuscripts in Trinity College, Dublin.

Extracto ex Libro de Kells, Hibernicé.

A book in Irish, treating, 1. Of the Building of Babel. 2. Of Grammar. 3. Of Physic. 4. Of Chirurgery. Fol. D. 10.

A book containing several ancient historical matters, especially of the coming of Milesius out of Spain. B. 35.

The Book of Balimor, containing, 1. The Genealogies of all the ancient Families in Ireland. 2. The Uracept, or a book for the education of youth, written by K. Comfoilus Sapiens. 3. The Ogma, or Art of writing in characters. 4. The History of the Wars of Troy, with other historical matters contained in the Book of Lecane, D. 18.

The Book of Lecane, alias Sligo, contains the following treatises: 1. A Treatise of Ireland and its Divisions into Provinces, with the History of the Irish Kings and Sovereigns, answerable to the General History; but nine leaves are wanting. 2. How the Race of Milesius came into Ireland, and of their Adventures since Moses's Passing through the Red Sea. 3. Of the Descent and Years of the Ancient Fathers. 4. A Catalogue of the Kings of Ireland, in verse. 5. The Maternal Genealogies and Degrees of the Irish Saints. 6. The Genealogies of our Lady Joseph and several other Saints mentioned in Scripture. 7. An Alphabetic Catalogue of Irish Saints. 8. The Sacred Antiquity of the Irish Saints, in verse. 9. Cormac's Life. 10. Several Transactions of the Monarchs of Ireland and their Provincial Kings. 11. The History of Eogain M'or, Knight; as also of his Children and Posterity. 12. O Neil's Pedigree. 13. Several Battles of the Scept of Cinet Ogen, or Tribe of Owen, from Owen Mac Neile Mac Donnoch. 14. Manne, the son of King Neal of the Nine Hostages, and his Family. 15. Fiacha, the son of Mac Neil, and his Scept. 16. Leogarius, son of Nelus Magnus, and his Tribe. 17. The Connaught Book. 18. The Book of Fiatrach. 19. The Book of Uriel. 20. The Leinster Book. 21. The Descent of the Fochards, or the Nolans. 22. The Descent of those of Leix, or the O'Mores. 23. The Descent of Decyes of Munster, or the Ophelans. 24. The coming of Muscrey to Moybreagh. 25. A Commentary on the Antiquity of Albany, now called Scotland. 26. The Descent of some Scepts of the Irish, different from those of the most known sort, that is of the posterity of Lugadh Frith. 27. The Ulster Book. 28. The British Book. 29. The Uracept, or a Book for the Education of Youth, written by K. Comfoilus Sapiens. 30. The Genealogies of St. Patrick and other Saints; as also an Etymology of the hard Words in the said Treatise. 31. A Treatise of several Prophecies. 32. The Laws, Customs, Exploits, and Tributes of the Irish Kings and Provincials. 33. A a Treatise of Eva, and the famous Women of Ancient Times. 34. A Poem that treats of Adam and his Posterity. 35. The Munster Book. 36. A book, containing the Etymology of all the Names of the Chief Territories and Notable Places in Ireland. 37. Of the several Invasions of Clan Partholan, Clan-nanvies, Firbolg, Tu'atha de Danaan, and the Milesians into Ireland. 38. A Treatise of the most considerable men of Ireland, from the time of Leogarius, the son

of Nelus Magnus, alias Neale of the Nine Hostages in the time of Roderic O'Conner, Monarch of Ireland, fol. parchment, D. 19.

De Chirurgia. De Infirmitatibus Corporis humani, Hibernicé. f. Membr. C. 1.

Excerpta quædam de antiquitatibus Incolarum, Dublin ex libris Bellemorensi et Sligentino, Hibernicé.

Hymni in laudem B. Patricii, Brigidæ, et Columbiæ, Hibern. plerumque. Invocationes Apostolorum et SS. cum not. Hibern. interlin. et margin. Orationes quædam exerptæ ex Psalmis; partim Latiné, partim Herbincé, fol. Membr. I. 125.

Opera Galeni et Hippocratis de Chirurgiâ, Hibernicé, fol. Membr. C. 29.

A book of Postils in Irish, fol. Membr. D. 24.

Certain Prayers, with the Argument of the Four Gospels and the Acts, in Irish. (10.) 'Fiechi Slebthiensis, Hymnus in laudem S. Patricii Hibernicé. (12.) An Hymn on S. Brigid, in Irish, made by Columkill in the time of Eda Mac Ainmireck, cum Regibus Hibern. et success. S. Patricii. (14.) Sanctani Hymhus. Hibern.

Reverendissimi D. Bedelli Translatio Hibernica S. Bibliorum.

There are besides many Ancient Gaelic and Irish MSS. in the libraries of private individuals in Great Britain and Ireland, of which we have no accurate information, but if the possessors were to send to the publishers an account of them, it would perhaps be satisfactory to the admirers of Celtic Literature to notice them in the next edition of this work.

THE END.

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BSB Bayerische StaatsBibliothek

MDZ Münchener DigitalisierungsZentrum Digitale Bibliothek

Macpherson, James,

The Poems of Ossian

Bd.: Vol. 3

London (1807)

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